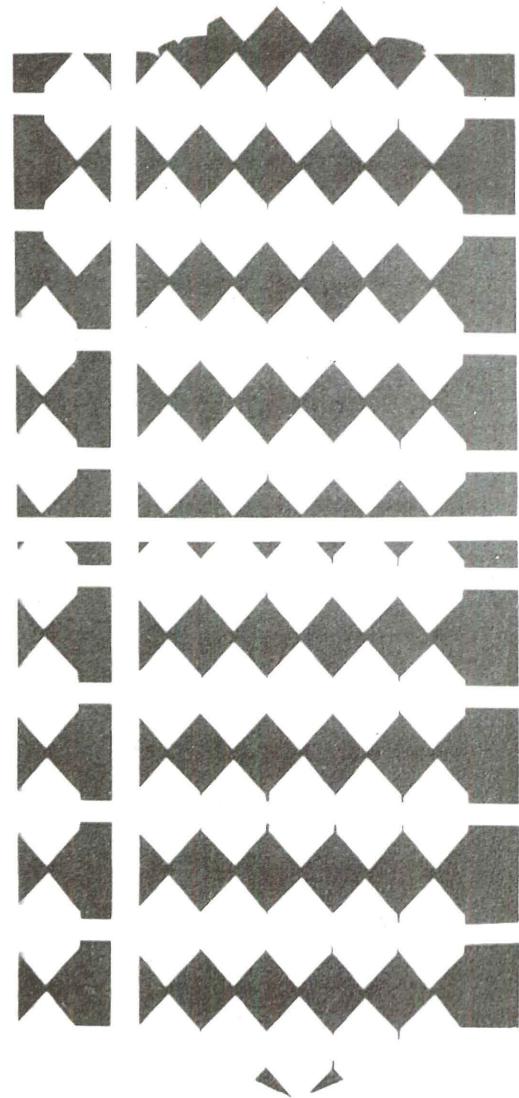
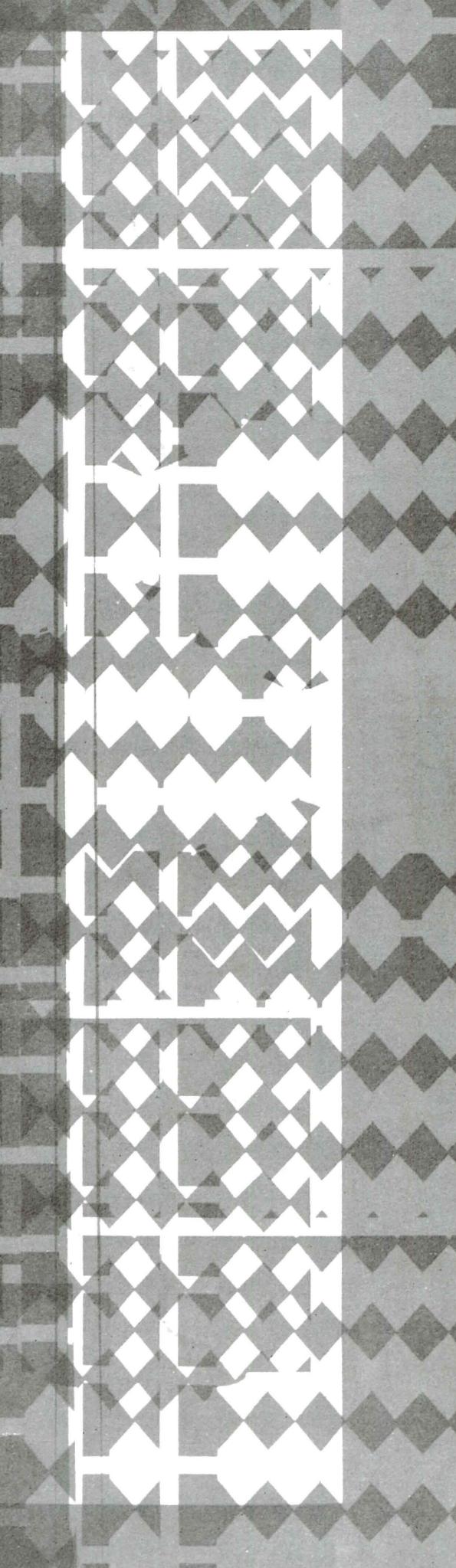
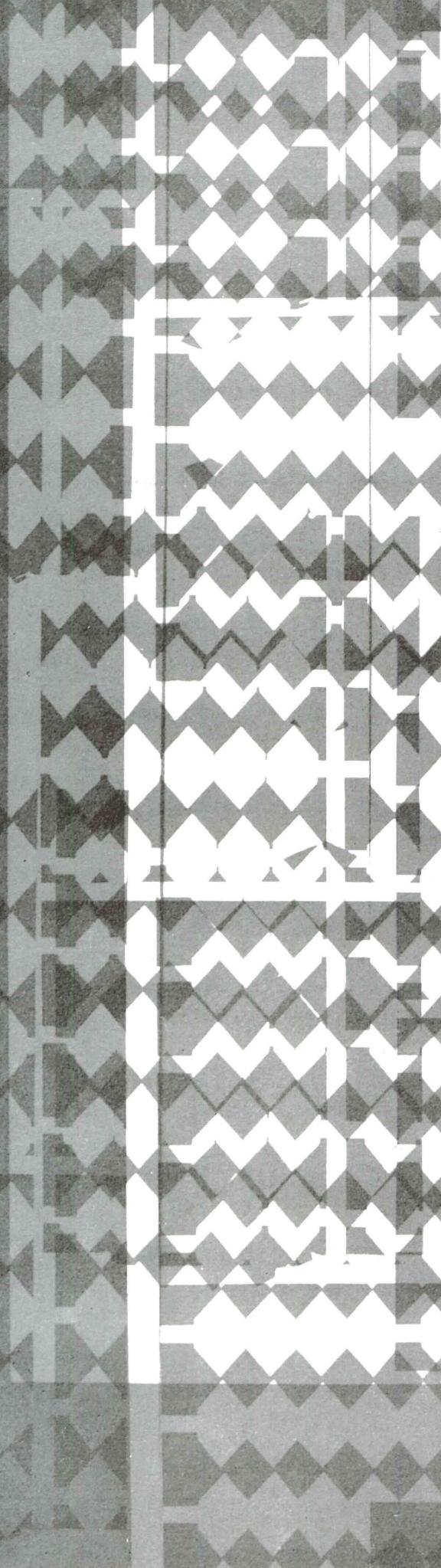
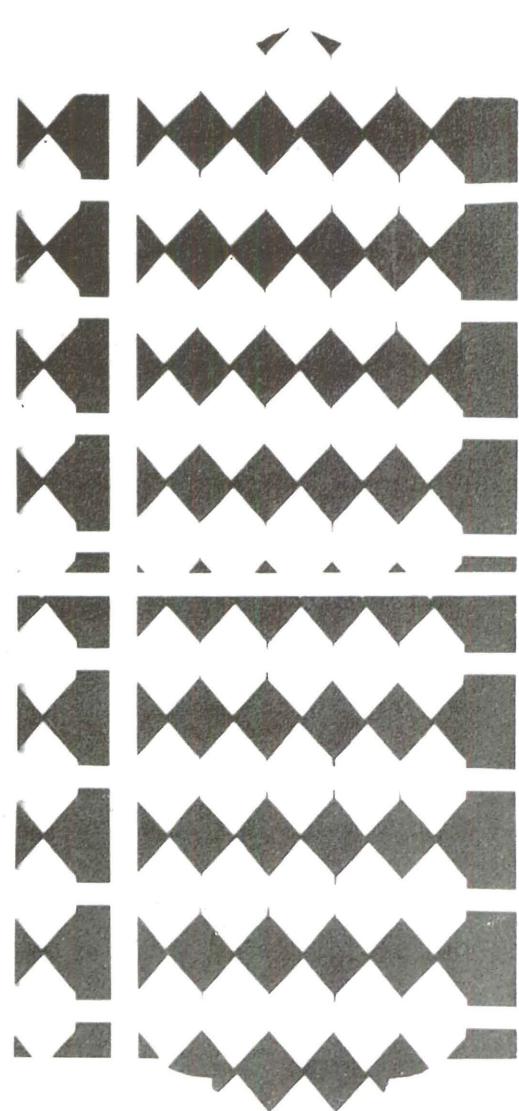


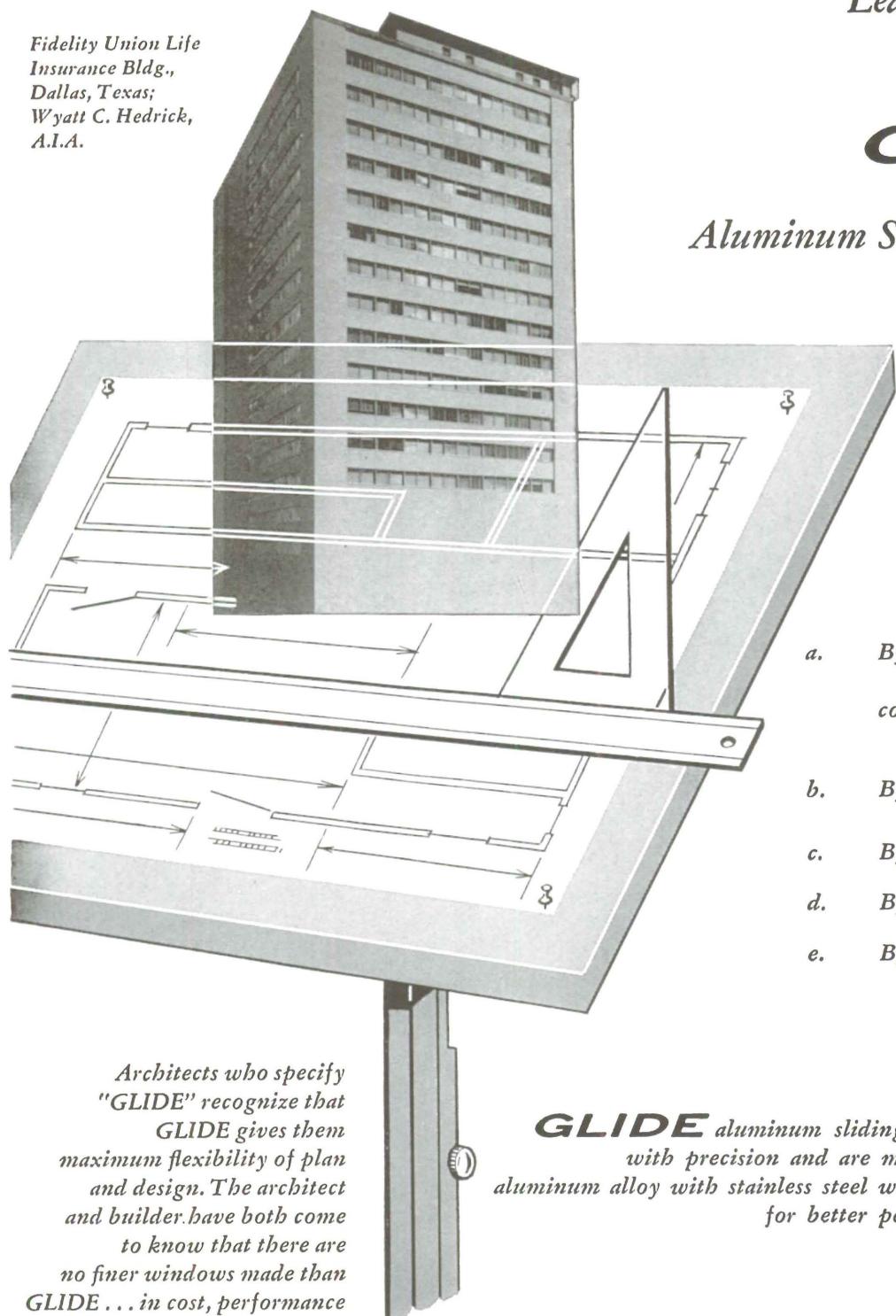
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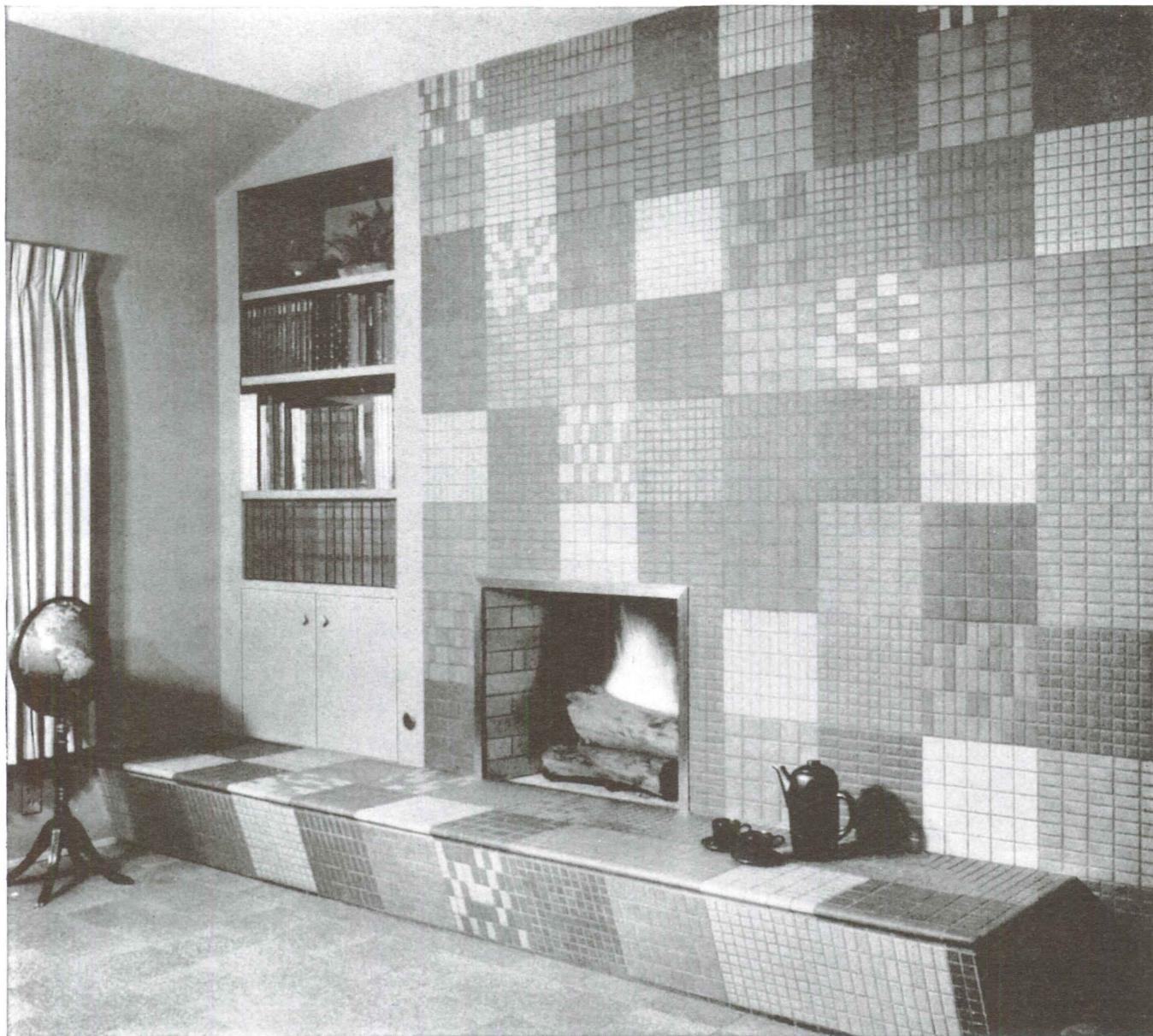
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MUSIC

PETER YATES

DYLAN THOMAS, AARON COPLAND, AND EMERY ON ORNAMENTS

In the valley of tract houses he stood up like a mansion, the first poet since Yeats.

Opening him was like entering a crowded bus, among his words all sharp-elbowed strangers. Now the best of it goes hiking lonely up mountain ridges among the erect trunks and impeding branches of a direct genius.

He was Dylan Thomas, and I didn't like his poetry or his looks. I was a long time, too, before liking Yeats. In a hazy moral sense I objected to the way these men played the poet. Henry James tells how Tennyson, when urged to recite after supper, put on the seer and the bard. I had the same feeling about Yeats and Thomas. As did many of us.

"The fascination of what's difficult
Has dried the sap out of my veins, and rent
Spontaneous joy and natural content
Out of my heart . . . "

All of us arrived there together with Yeats, sooner or later. The elder poet had learned to sing from his tower war songs of our age fiercer and with more of history in them than survives from the unremembered debris of our front pages. We read the headlines as if these were all that mattered: ground gained or lost, battlefield or gridiron. Thucydides, Julius Caesar, Ibn Khaldun, Ulysses Grant, and Churchill tell of diplomacy and warfare they witnessed and commanded. A thousand or a hundred thousand men die of persecution or in battle and are forgotten, but one poem is not. The enduring war was in Yeats and came out classical or furious.

What afterwards I most admire I come to usually first of all with an objection. Too charged! Too thick! Too dense! I being self-

constituted a poet am as intolerant of other poets, the best especially, as musicians who amaze me are intolerant of the best music. I must break through my own idiom and then through and into the idiom fresh presented. These objections are finger touches working upon style; and for all the breadth of my taste in music I do not receive style easily. If I may seem overriding after my mind has been made up, take my word for it that I have already, in myself, lazy and unwilling to wrap around into a new shape, overcome the more obvious objections. Though I have hated him before, then I will fight for him.

Take this Dylan Thomas who died unexpectedly in New York on his way out West. He was coming to visit Stravinsky among others, and when before a concert Bob Craft told me he was dead, I could not feel the loss. It wasn't mine yet. But with a sense of guilt in me that I couldn't get rid of, I went back to read the poet.

"After the first death, there is no other," he had written. There were the poems on the shelf, looking as they had. I opened them, and he was

" . . . young and easy under the apple boughs
About the litling house and happy as the grass was green . . .
And honored among wagons . . . "

I think it was that last image turned me the most. If I could still question whether there are not, after the first death, many others, as I question "Beauty is truth, truth beauty, these alone . . .," I could not question the authority of the wagons, among whom a young man, a boy then, he was already honoring with fresh vision, making weighty and massive the fundamentals of his origin. "Inscape," Gerald Manley Hopkins called this inward spiritual vision of the outward object.

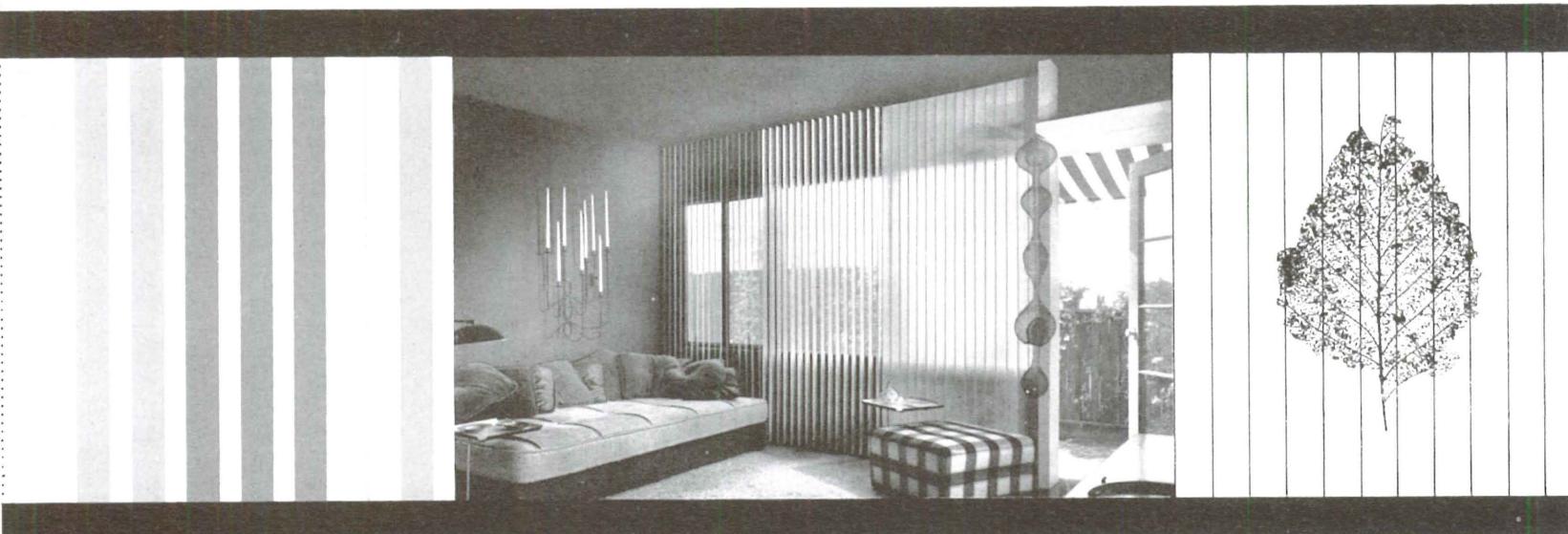
Edith Sitwell tells of his voice, seeking poetic symbols of lions and blood to make us hear him read. Mollie Panter-Downs writes in *The New Yorker* of the London evening when, in his memory and to raise money for his wife and children, speeches were offered and sections of his works were recited. At the end, over a bare stage, from a record of his reading his own voice rang.

"And death shall have no dominion . . . "

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It is after a poet is dead, then, that we know if death shall have dominion over him. Whether his houseless poems will die or live. Though there may be other deaths, he has survived this one. Then gently, looking for no contradiction, we offer him the word, "Genius."

"Not for the proud man apart
From the raging moon I write . . .
But for the lovers, their arms
Round the griefs of the ages,
Who pay no praise or wages
Nor heed my craft or art."

Formerly, while he was living, I rejected him; but his art does not reject me. So I learn from his example the love of the creator.

This more than technique, this love makes final judgment among artists. Is it a paradox to insist that the love cannot be without the technique? From Rosamond Tuve I can learn in how many forms the word "manna" appears in medieval and renaissance iconographic imagery and in George Herbert. In Thomas it is "the stars falling cold," "the drifting bread," and becomes "the hand folded air" (how neatly, by the elimination of a hyphen, smoothing the rhythm to enfold sacramental meanings), "the engulfing bride," "white seed," all of these being also images of snow, "the lamb white day." The long line made up of images, deft repetitions, displacements of the vowel, shifting of the consonants, to admit by a swift change of the immediate word more meanings. The syllabic accuracy, always varying the harmony, turning upon rhymes that do not stop but lead. An eye that sees

" . . . the drifts of the thickets antlered like deer."

He had an ear out of Joyce and sometimes a little precious with it, but oh, he could sing back to the thing seen, felt, known, the word that in the motion of its meaning will not be forgotten,

"The force that through the green fuse drives the flower . . ."

For me one poet comes alive at one time. I cannot say this of music, except sometimes at the piano or listening. But a poet is my own kin to be argued with, subject to gossip and criticism, like my

nearest friends. I cannot read poetry out of a book. I must be the poetry or not, as if I were the writing elbow of the man that made it.

I read of his psychological imagery that it was Freudian. My own reading tells me of his religion, more nearly related to the equations of Einstein than to the ceremony of churches. But his language recalled the ceremonial tradition:

"Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand . . ."

In a generation of betrayals he betrayed no one, not even himself. If he had temporal, political opinions, he transformed them into ritual. Poetry is a form of ritual, if one so reads it. It can also, but that is not needed, entertain.

* * *

Aaron Copland has been caught between the poles of technique and entertainment. In his first published composition, *The Cat and the Mouse*, written at the age of nineteen, the two were joined. The musical interest lay in the technique, the audience appeal in the musical characterization of the cat and mouse. For every performance of the *Piano Variations*, his most concentrated keyboard work, *The Cat and the Mouse* has been played a hundred times.

Copland is, to my knowledge, the solitary American who makes his living by composing serious music. He is not naturally light, as his piano blues testify, and never frivolous. His scores for motion pictures have been consistently as grave as attractive, perfectly resigned, balanced, finished as it were in low relief to maintain their place in the onlooker's attention without distracting him, yet so eloquently chased as to provide full musical enjoyment when relieved from the obligatory restraint of non-distraction. He has set standards of esthetic decency that are still remembered in Hollywood, while giving repeated examples of how the good thing can be done creatively without concessions. Wherever he is and whatever his problems, his influence has been unfailingly benign, outgoing, and magnanimous.

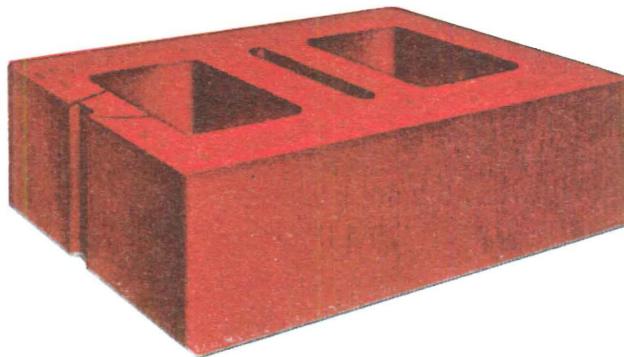
For several months, while discussing other topics, I have been nibbling at the subject of Copland with little remarks that were both

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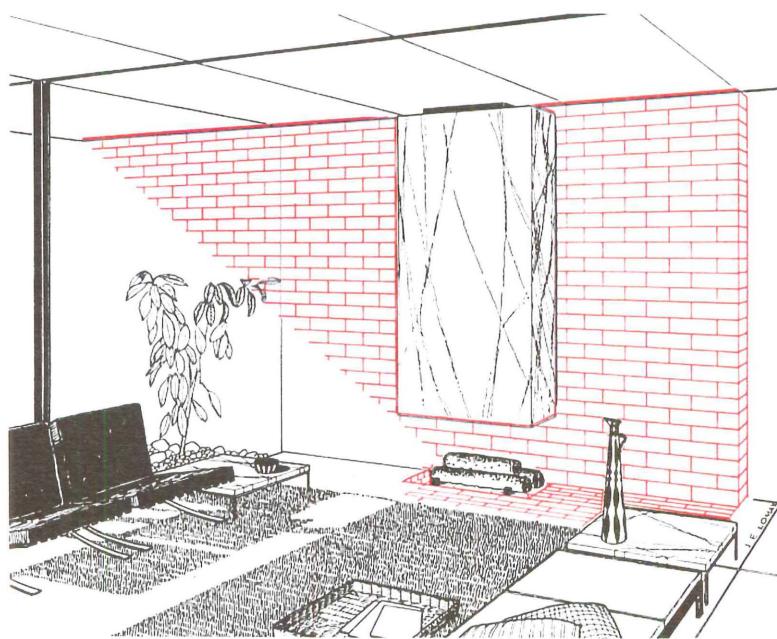
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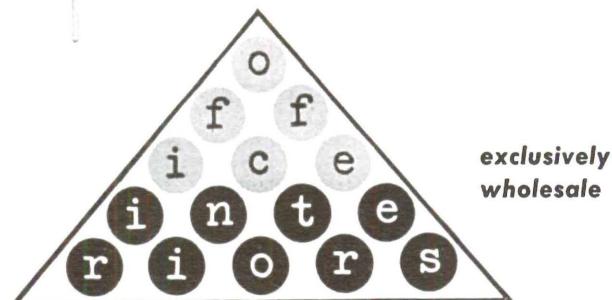
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complimentary and unfair. The determination to take Copland seriously has had a good effect on the morale of some American composers. He is not too far beyond them in ability or method; they can talk his language. The difficulty has been to praise Copland highly without putting him on the same level, imaginatively, as Stravinsky or in the large frame of reference, conceptually, that is filled out by Schoenberg or by Ives. His admirers are inclined to set up standards that impose upon Copland, in relation to Stravinsky, a permanent one-two position; and those methods of Copland or Stravinsky which can be thus double-checked are imitated and over-praised. When either composer goes off the road and starts across country in a direction of his own, their mutual admirers emit a mutual gasp. This assumed equivalence not so much of style as of method safeguards the admirers against losing themselves among the nebulae of larger conceptual ideas: design that is too big, subject that is too pervasive; rhetoric too grandiose or too religious; and revolutionary attitudes that dispense with notational and harmonic directness, music that is to say which must be heard before it can be comprehended, then comprehended afresh when it is heard.

Copland's own critical statements on various occasions have tended to follow the same line. He may be, like Hindemith with *Gebrauchsmusik*, the source of the attitude as well as its victim. He admires the conceptual composer and worries about him; he inclines to overvalue the composer who is as methodical as he is inspired, who does not like Schoenberg evolve the method after the inspiration but keeps in mind at all times the need of bridging in his music the gap between art and audience. Copland protests, like Hindemith, that in this regard his terminology has been applied too literally to his own work; that he is not an ambivalent composer; that he does not divide his creative workmanship between two audiences, present and potential, preparing for each a distinct sort of music.

Copland believes in a music which speaks the vernacular of its time and country. With this in mind he has studied and experimented with jazz and made himself a master of the folk-tunes of the larger Americas. The jazz component has become in his use, as it will whenever there is not as in Stravinsky's jazz pieces a feeling of deliberate parody, abstruse and technically assimilated, a classical device, shaping harmony and counterpoint. The folk-tune component has remained romantic, only partially assimilated and for that reason easier to recognize. The two similarly vernacular sources beget unlike conclusions, again emphasizing the apparent ambivalence of his creative mind.

Copland is at his best when he is most direct, when his art speaks immediately to the listener. He can be long but not large. This may be to some extent the result of a natural affinity for those French disciplines, against which such a French composer as Messaien has reacted violently by becoming, like Vincent D'Indy, both too long and too large. When Copland aims at largeness he loses personal force and becomes rhetorical; the vernacular component, though it may be imbedded in the writing, is lost in the technical effort. He has not yet gone the distance of Messaien in trying to justify the rhetoric by supplying it with extra-musical explanations. On the contrary, his best music does just what it says: *Quiet City*, *Billy the Kid*, *Rodeo*, *El Salon Mexico*: whereas Messaien's, even at its best, is always announcing, like the lesser Mahler, what it wishes to do.

This explanation would be simple enough, and it is sometimes put forward to explain Copland's popularity, but it does not explain his very best music: *Music for the Theatre*, the Piano Variations, the Piano Sonata, the song-cycle for voice and piano on poems by Emily Dickinson, or the settings of Old American Songs, an expert selection which in the handling of another composer would be trite or arty. In these Copland is a composer to be judged not by levels of expertness or even by comparative quality of imagination or conception: the way is his own. You can no more deny its style, its power, its simple complexity, its ability to move a reasonably accepting audience, than you can rate it by comparisons. This music has the style that makes style, not only by imitation but by robbery.

In *Appalachian Spring* all these strongest elements of Copland's ability come together, though they do not quite fuse, to make a work of art that is at once abstract and self-explanatory, folksy and rhetorically moving, dry, economical, not uninhibited yet fully emotional, deserving the most careful study as a score yet thoroughly satisfying for a popular audience.

Copland has been called a composer of the city, an urban mind that goes out visiting in search of country notions and brings them home to work them up. In fact he is one of the least cityfied of American composers; except when he is trying to impress the big, formal audience or letting go some trifle for piano, his mind eschews the urban commonplace. He is more American, more continental American, than Gershwin, almost entirely free of the Jewish European origins of melody that have made Gershwin a sentimental best-seller to the neglect of his most strikingly native American quality, his rhythm. Listen to any Gershwin night and observe how every derivative element of Gershwin has been sentimentally exaggerated, how bravura has been substituted for jazz. Listen to the old Gershwin-Whiteman record of *Rhapsody in Blue* and compare it with today's best-selling versions. Gershwin was urban in the same way that our big cities are full of still unassimilated Europe. You don't find this sort of thing in Copland; even the early *Piano Trio*, *Vitebsk*, is more American than Russian.

When I look at the picture of him at the front of the new biography by Arthur Berger* and see the long, stooped, ranging, melancholy shape of him I think of America, as I think of it in Abraham Lincoln. Or the lank leading men who ring the bell year after year at the motion picture boxoffice. Berger, by the way, has done a poor job of it, an exterior, critical, parsing job, with the wrong sort of praise and the wrong sort of reservations. Lawrence Morton disposed of the book in several pages of *The Music Quarterly*, offering at the same time a few thoughts that said more in understanding and genuine enthusiasm than the whole of Berger's effort. Not that Berger fails entirely: he is too well drilled a critic to miss every point. This sort of book drags along after the composer's reputation, leaving the creative problems unexplained.

Copland himself has done better, in his last book *Music and Imagination*. Why shouldn't a composer be his own best critic? Copland doesn't answer this. In his usual way he rambles along, speaking of one thing and commenting upon another, as if the natural facts of music were everlastingly interesting to look at but writing a book about them, or in this instance a set of Norton lectures for Harvard University,** isn't particularly his job. He starts thinking aloud, covering a wide spread of information, stirs up good and bad personal opinions, lets them go, tries to mention favorably one way or another every composer he has met: but you get no absolute bang of confirmation or disagreement from his gentle flow. One doesn't feel the incisive mind biting gritty reality or find the convinced prejudices, the great style of discourse of Stravinsky's *Musical Poetics*.

As a matter of fact, except the economy and some related attitudes towards high-falutin superlatives of emotion and style, Copland and Stravinsky are utterly unlike. Stravinsky knows to an extraordinary degree exactly what he wants and has an extraordinary capacity for discovering new wants, for exploring new experiences one at a time and to the bottom.*** Copland knows what he likes and likes what he discovers and talks about it or turns it into music in his own agreeable and competent manner.

No one can predict what either of them will do next; each has produced a series of creations that are landmarks, surveyor's stones in contemporary music. Both are optimists, to revive an abused word

*AARON COPLAND by Arthur Berger: New York; Oxford University Press; 1953.

**MUSIC AND IMAGINATION by Aaron Copland; Harvard University Press, Cambridge; 1952.

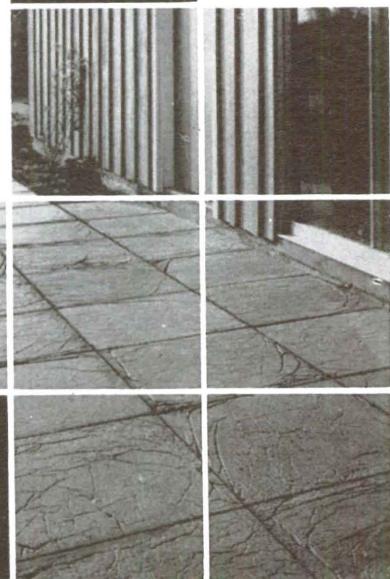
***More impressive to me than the music of Webern, at the rehearsal for our program of his music last spring, was the experience of watching Stravinsky, with the scores before him, take Webern in. Only once did he break concentration, to come over and ask whether, at the concert, we could not perform each piece twice.

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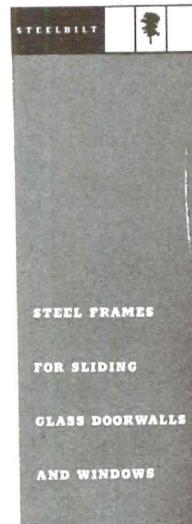
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that is nowadays messed up with wrong connotations; apart from their music, they can lead a crowd by sheer personality. They are distinct personalities: you can't learn much about one from studying the other. The difference is in the vitality and compelling force of the mind when it gets down to creative attention.

Before Copland's mind is always the question, which he has answered variously at different times: "how are we to make contact with this enormously enlarged potential audience, without sacrificing in any way the highest musical standards?" I doubt whether such a question has ever seriously troubled Stravinsky. Both are great showmen, but for Stravinsky the show must follow the latest turning of his art. For Copland there appears to be always the humbling consideration: is he big enough to swing it.

I have written so often and so furiously about the misuses of ornamentation in the older keyboard music that my readers may be happy to see at last a few words of praise. Bach's *Ornaments** by Walter Emery is a little book (150 pages) that reduces a big subject to practical size and scope. Emery is aware of other matters, such as altered rhythm, that bear on this subject but avoids discussing them because, first, he doesn't believe the musical public is ready to receive them and, second, to try to take them up would double the size of his book. This is not the big book that may bring together in practical manner, some day, all that we know about performing the older music; but it is a very useful book for anyone who wishes to know how Bach's ornaments should be read and what are the choices among various uses of these ornaments.

Emery is not dogmatic. He states his opinions, with alternative opinions where advisable, and leaves the decision to the reader, saying, very wisely, "The player should put aside all ideas of absolute rightness, and aim instead at an attainable goal—a consistent personal style of ornamentation that will serve, like his phrasing and tempi, to distinguish his Bach-playing from other people's." This is of course easier to say than do with Emery's book in hand a good beginning may be made.

I was especially impressed by his solution of one puzzle that has troubled all of us, the various types of the shake. He finds four types: the *Trillo*, a term he uses to describe the regular long or short shake from above with various styles of beginning and termination; the *Pralltrill*, a slightly delayed shake from the main tone, tied over from a preceding upper note that serves as appoggiatura and played slightly after the beat; the *Schneller*, a very quick "inverted mordent" from the main tone; and the *Imperfect Trill*—this is the one generally overlooked by experts on the subject—in which the beating of the shake is delayed according to the taste of the player, usually in a legato or cadential relationship. In a great part of modern playing the *schneller* has taken the place of all other types; in Chopin *schnellers*, written out in notes according to the instructions of C P E Bach, are placed side by side with regular shakes indicated by sign, a distinction almost universally disregarded by performers.

I cannot understand why, in these times when exact note playing has become a fetish of performance often to the exclusion of the music, there should still be so strong a resistance to learning how to read and interpret correctly the correct ornaments. The example of Landowska has encouraged many players to read with at least a fair attempt at correctness the indicated embellishments of Bach's *Goldberg Variations*. No one nowadays would be able to get away with omitting these ornaments entirely, as the organist Rheinberger did in his edition, and few players would think of trying it. Yet the same player, when the ornament is not indicated, will read the notes as bare of the embellishments expected by the composer, indicated by conventional note-positions and note-relationships, as if this were all that was wanted.** I do not know of any text that makes a serious effort to explain the common usage of these unwritten conventions.

Mr. Emery has done a fine piece of work in reducing many examples, all from original sources, to a minimum of explanatory text, eschewing long quotations and putting his discussion in plain words. This book should be the preferred standard text to be used by teachers and performers who lack time, interest, or patience to master Dolmetsch's treatise for themselves. It is certainly the best book that I know of for the use of students.

*BACH'S ORNAMENTS by Walter Emery, Novello and Co. Ltd., London; 1953.

**For example a recent recording of the big set of variations, *La Capricciosa*, by Buxtehude.

THE SCULPTOR IN MODERN SOCIETY - HENRY MOORE

I have been asked to address you as a sculptor and it might therefore be appropriate if I began by trying to give you some idea of my own attitude to the art I practice. Why have I chosen to be a sculptor, or why has the art of sculpture chosen me as an exponent of its special aims? If I can answer that question satisfactorily I may be in a better position to answer some of the specific questions which are before this conference.

Some become sculptors because they like using their hands, or because they love particular materials, wood or stone, clay or metal and like working in those materials—that is they like the craft of sculpture—I do. But beyond this one is a sculptor because one has a special kind of sensibility for shapes and forms, in their solid physical actuality. I feel that I can best express myself, that I can best give outward form to certain inward feelings or ambitions by the manipulation of solid materials—wood, stone, or metal. The problems that arise in the manipulation of such materials, problems of mass and volume, of light in relation to form and of volume in relation to space, the problem of continually learning to grasp and understand form more completely in its full spatial reality, all these are problems that interest me as an artist and which I believe I can solve by cutting down, building up or welding together solid three-dimensional materials.

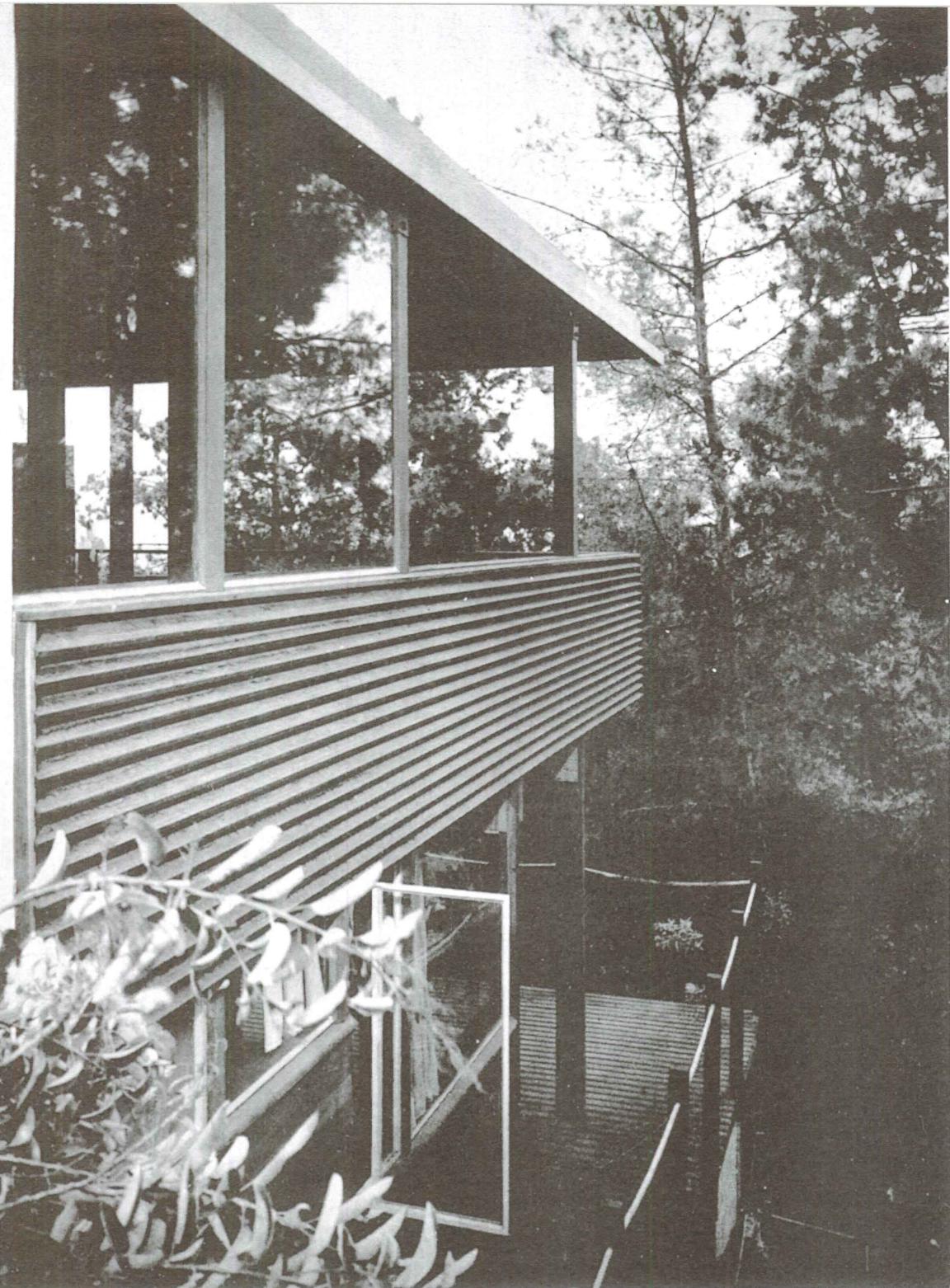
But what is my purpose in such activity? It might, of course, be merely a desire to amuse myself, to kill time or create a diversion. But then I should not find it necessary, as I do, to exhibit my sculpture publicly, to hope for its sale and for its permanent disposition either in a private house, a public building or an open site in a city. My desire for such a destination for my work shows that I am trying, not merely to express my own feelings or emotions for my own satisfaction, but also to communicate those feelings or emotions to my fellowmen. Sculpture, even more than painting (which generally speaking, is restricted to interiors) is a public art, and for that reason I am at once involved in those problems which we have met here to discuss—the relation of the artist to society—more particularly, the relation of the artist to the form of

society which we have at this moment of history.

There have been periods—periods which we would like to regard as ideal prototypes of society—in which that relationship was simple. Society had a unified structure, whether communal or hierarchic, and the artist was a member of that society with a definite place and a definite function. There was a universal faith, and an accepted interplay of authority and function which left the artist with a defined task, and a secure position. Unfortunately our problems are not simplified in that way. We have a society which is fragmented, authority which resides in no certain place, and our function as artists is what we make it by our individual efforts. We live in a transitional age, between one economic structure of society which is in dissolution and another economic order of society which has not yet taken definite shape. As artists we do not know who is our master; we are individuals seeking patronage, sometimes from another individual, sometimes from an organization of individuals—a public corporation, a museum, an educational authority—sometimes from the State itself. This very diversity of patronage requires, on the part of the modern artist, an adaptability or agility that was not required of the artist in a unified society.

But that adaptability is always in a vertical direction, always within a particular craft. One of the features of our industrialized society is specialization—the division of labor. This tendency has affected the arts, so that a sculptor is expected to stick to his sculpture, a painter to his painting. This was not always so. In other ages—the Middle Ages and the Renaissance, to mention only European examples—the artist's talent was more general, and he would turn his hand, now to metalwork or jewelry, now to sculpture, now to painting or engraving. He might not be equally good in all these media, and it is possible, that we have discovered good reasons for confining our talents within narrower bounds. There are certainly painters who would never be capable of creating convincing works of art in three-dimensional forms, just as there are sculptors who could not convey the illusion of three-dimensional space on a two-dimensional surface. We know now that there are specific

(Continued on Page 30)



HILLSIDE HOUSE

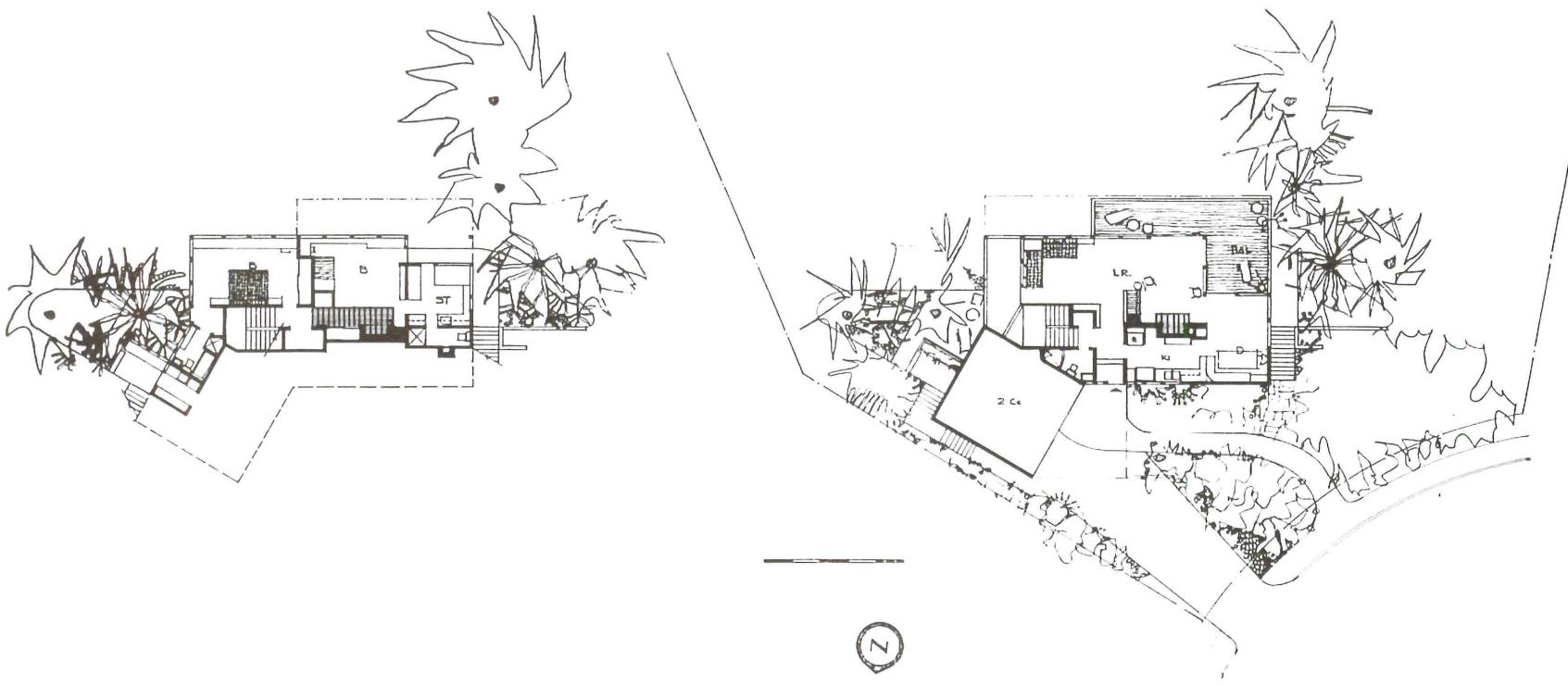
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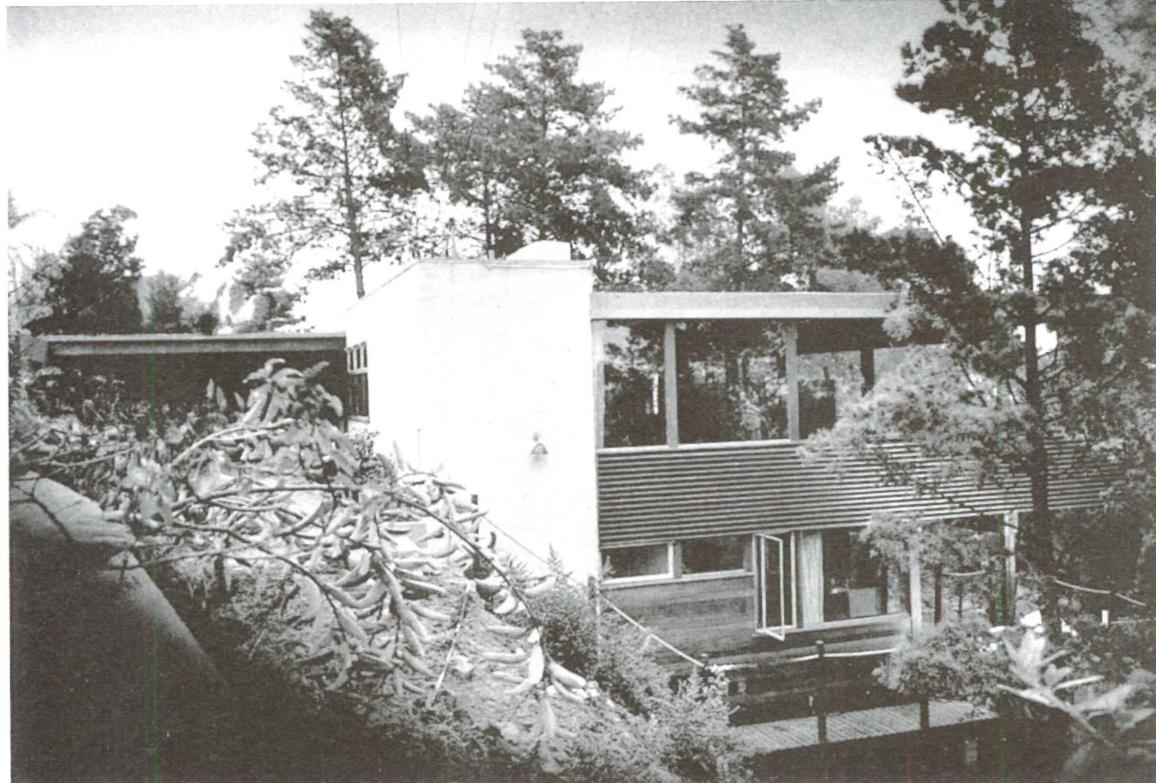
Richard Neutra

This house on a pine-studded hillside was designed for a couple who wished also a guest apartment below. In spite of a seemingly rural character in the midst of the coniferous woods, the site is centrally urban. The sharply curving steep street permits only a restricted entrance both for cars to the two-car garage and the visitors' entrance. Guests can reach their apartment from a stair leading down the side-front. The upper story contours to the west; kitchen and dining area to the south, with the living quarters giving on a full front deck which widens toward the southwest corner. The northern living room wall of brick masonry contains the low, wide fireplace against which is backed a barbecue. To the east a windowed stair hall leads down to the private quarters containing three rooms and two baths.

The structural timber frame is largely enclosed by glass and redwood. The northern front is cement plaster. The interior color schemes have been governed by the redwood of the ceilings and the natural blond wood paneling which sets off various plastered areas.

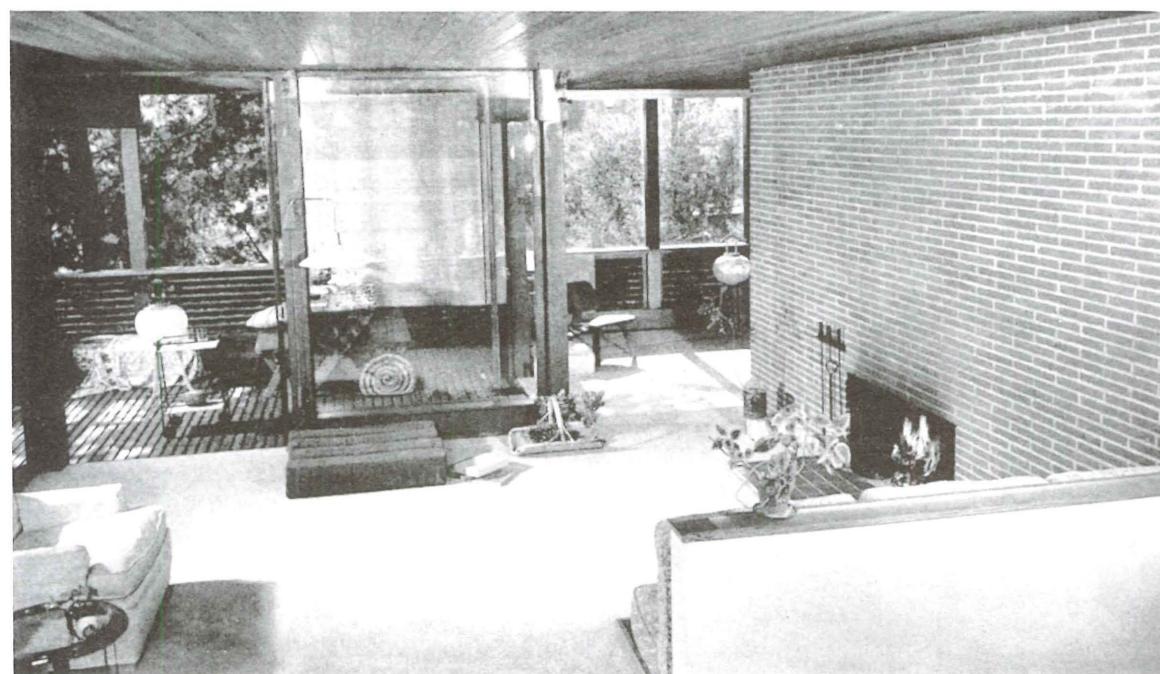
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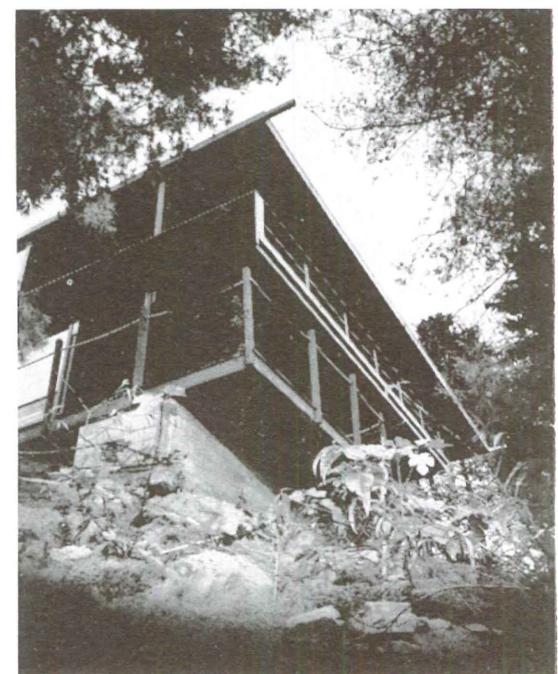


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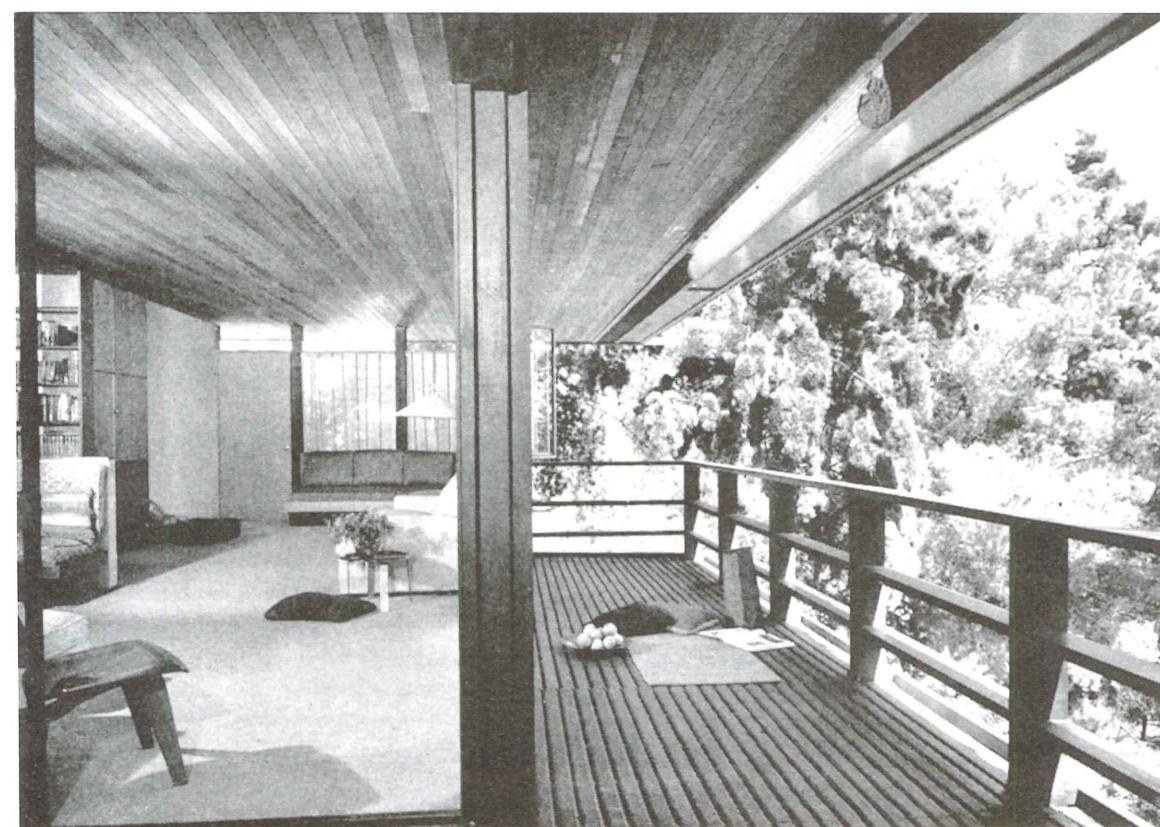
PHOTOGRAPHS BY JULIUS SHULMAN



3



5



4

1. View along balcony rail into tree tops and deck of small apartment below.

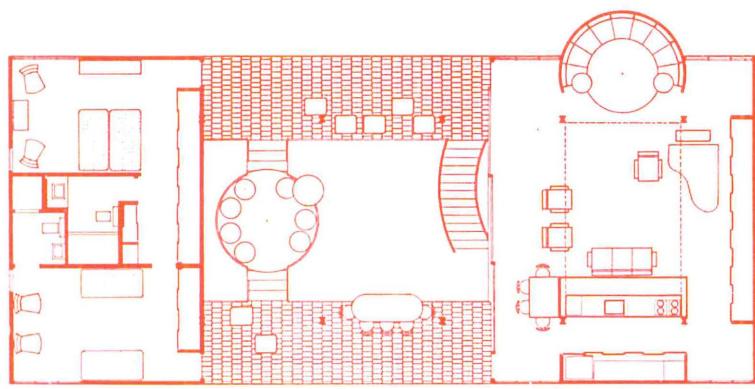
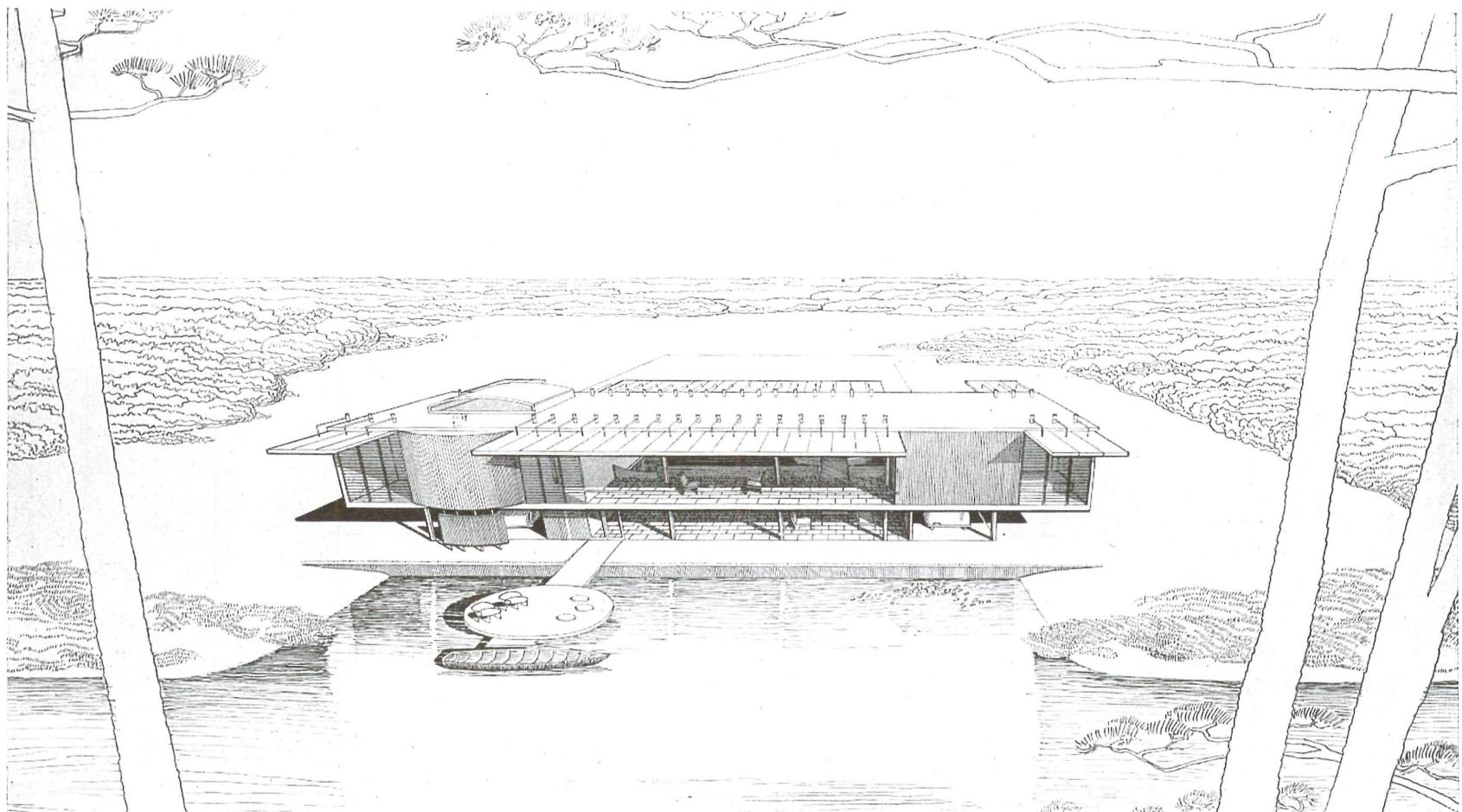
2. Entrance as seen from steep approach road. Carport at left. Living room balcony extending over bedroom below hangs within the branches of the pine forest.

3. View over living room couch and fireplace into outdoor dining-space at left and interior dining-space at right.

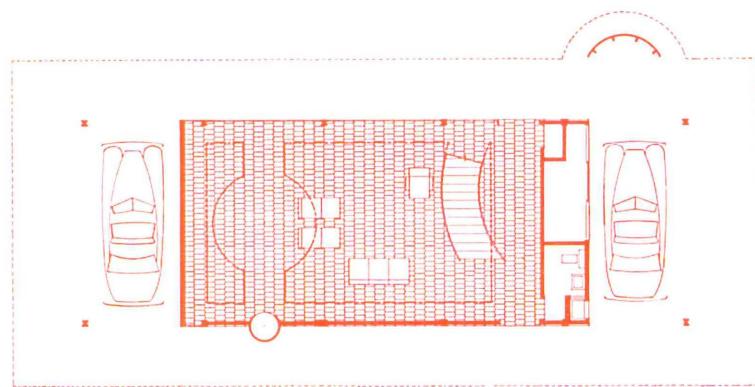
4. A wide view balcony surrounds the living quarters which open high up through sliding doors onto this pleasant extension of usable space.

5. Steep hillside residence as seen from garden below.

house by PAUL RUDOLPH, architect



SECOND FLOOR



FIRST FLOOR

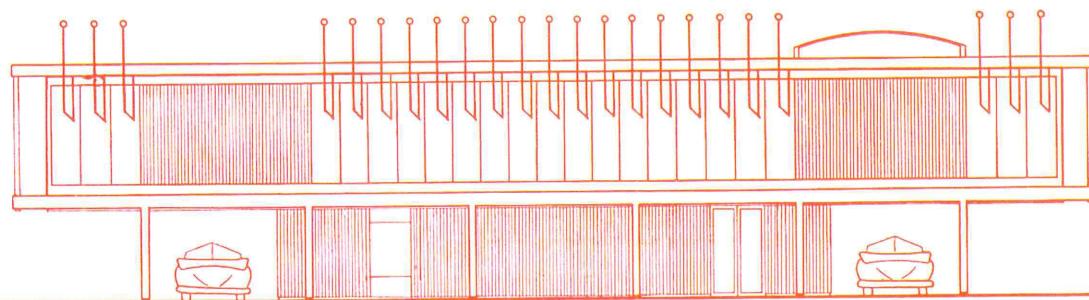
The house will be built on a site overlooking a bayou, a narrow strip of land, and then the Gulf of Mexico. In order to obtain the distant view of the Gulf as well as to get better breezes and relative freedom from the bugs and dampness, the house is built on stilts of wood construction. The house is in a rather isolated section of Siesta Key and it is thought of as an object set in space rather than growing out of the ground.

It is organized about a patio which is two stories high. Mezzanines connect the two separate areas, one devoted to sleeping, the other to living, dining, kitchen. There is a circular depressed area in the living room which serves as a focal point in lieu of a fireplace. Cushions are placed around the perimeter of the area. There is a band of small openings of glass placed so that one looks out of them when sitting in this area, thereby giving a private view.

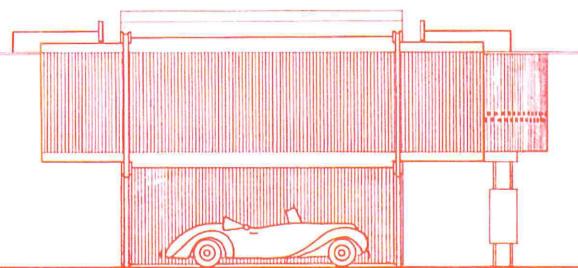
The eagle's nest is slightly higher than the mezzanines and is so arranged that it appears to float in the void of the two-story part of the patio.

The hinged sections at the jalousies and patio are the most distinctive feature of the house. They are counterbalanced so that they form an overhang or hurricane shutter as necessary. The counterbalances will be painted crimson and royal blue with gold leaf at the ends of the cylinders thereby forming a kind of peacock plumage for the off-white of the house itself. These counterbalances are silhouetted against the sky like the sculpture on an Italian palace.

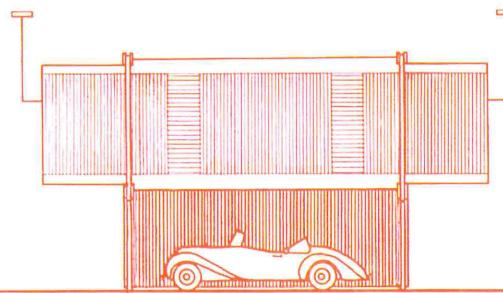
The exterior walls are rough-sawed cypress, the interior walls, doors, cabinets, built-in equipment are of walnut plywood; the ceiling, white plaster except the plywood vaulted section of the living room.



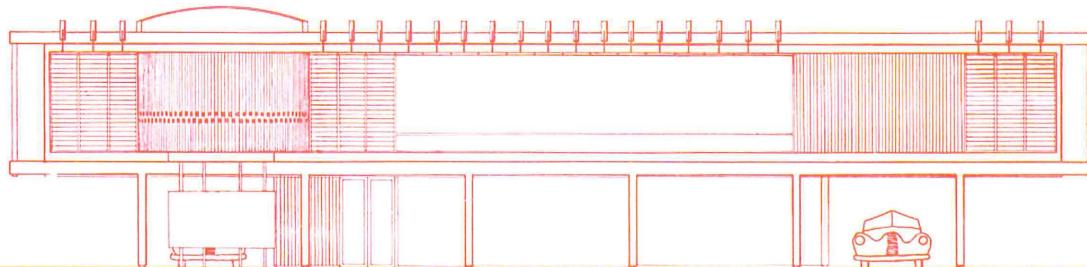
EAST ELEVATION



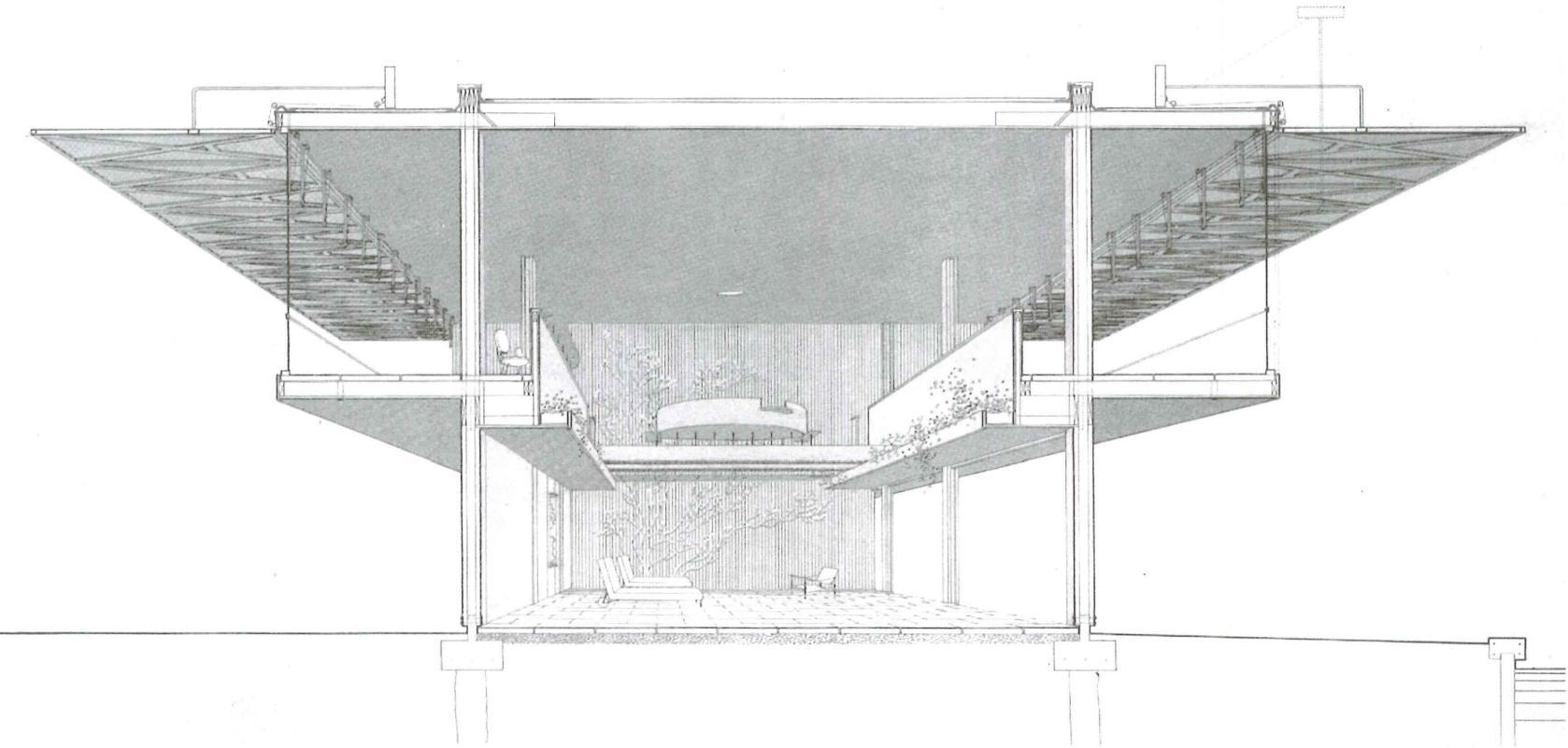
NORTH ELEVATION



SOUTH ELEVATION



WEST ELEVATION

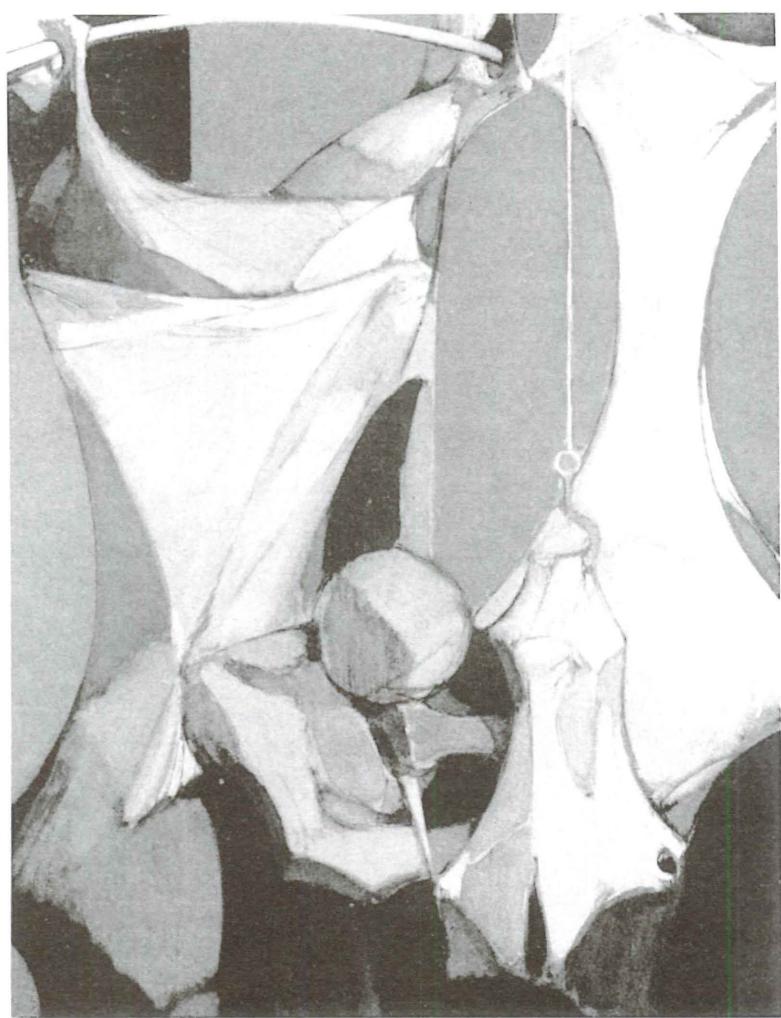
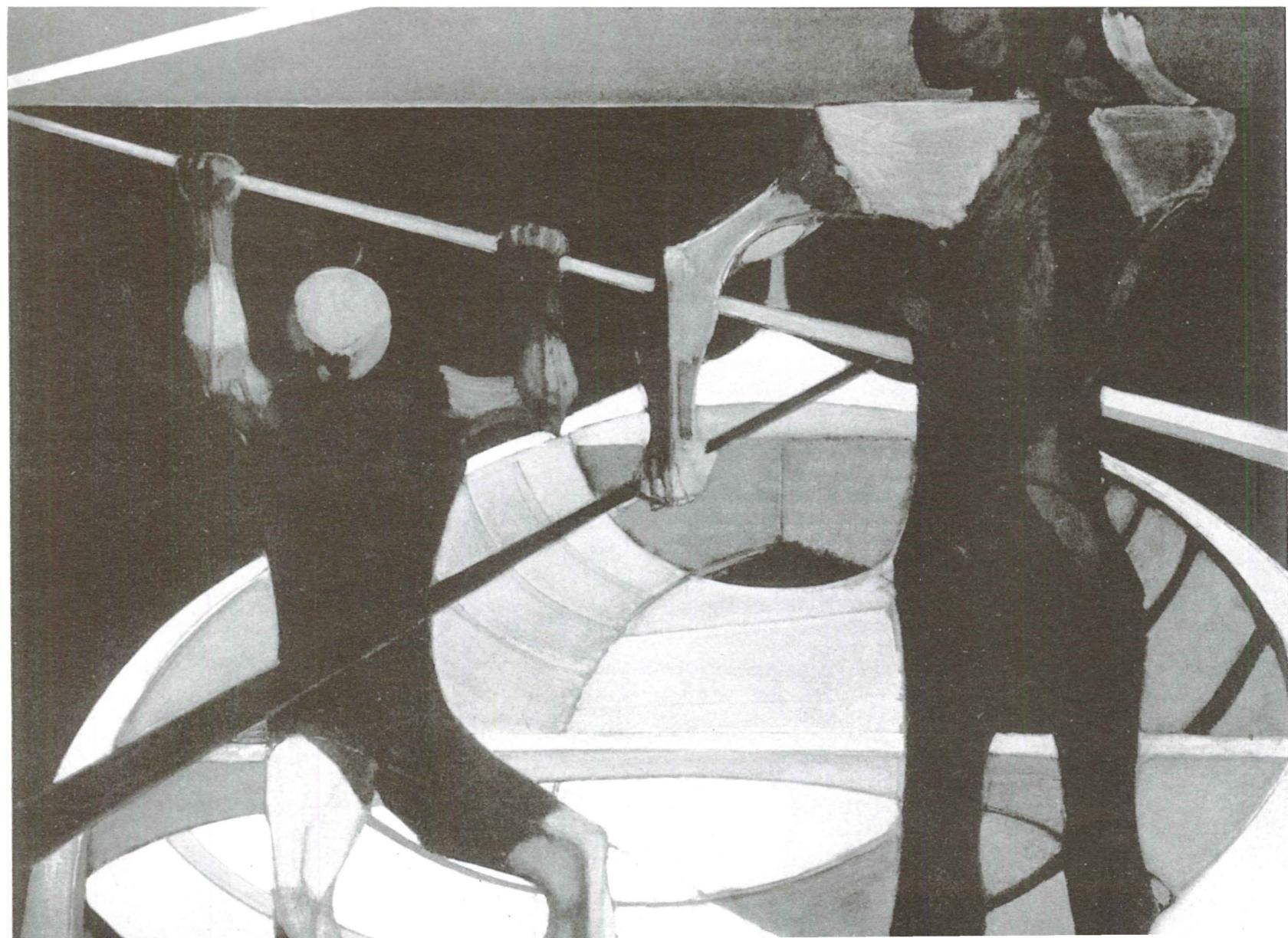


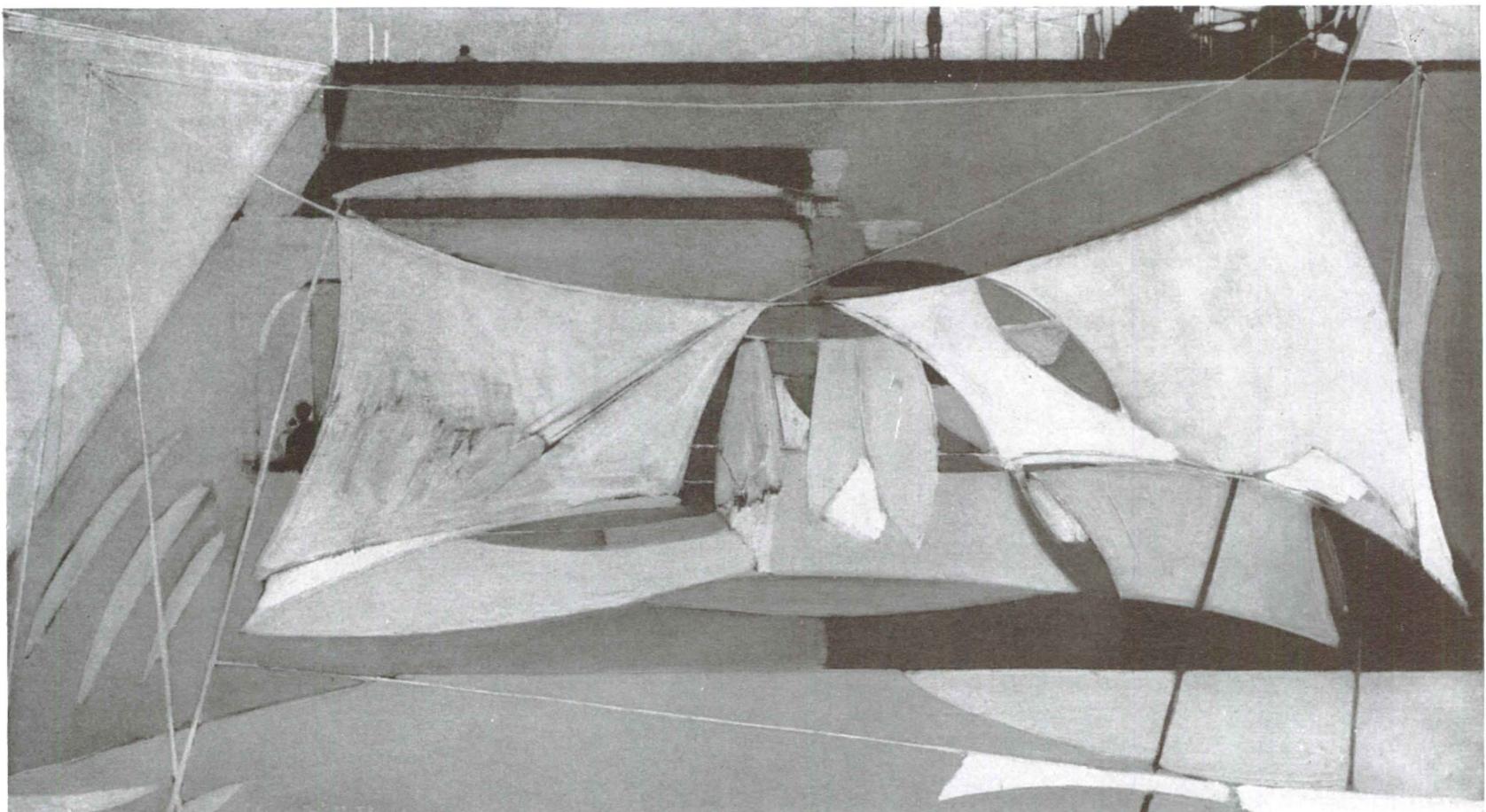
LEONARDO CREMONINI

By Eugene Berman

*Material courtesy Catherine Viviano Gallery—New York**Frank Perls Gallery—Beverly Hills*

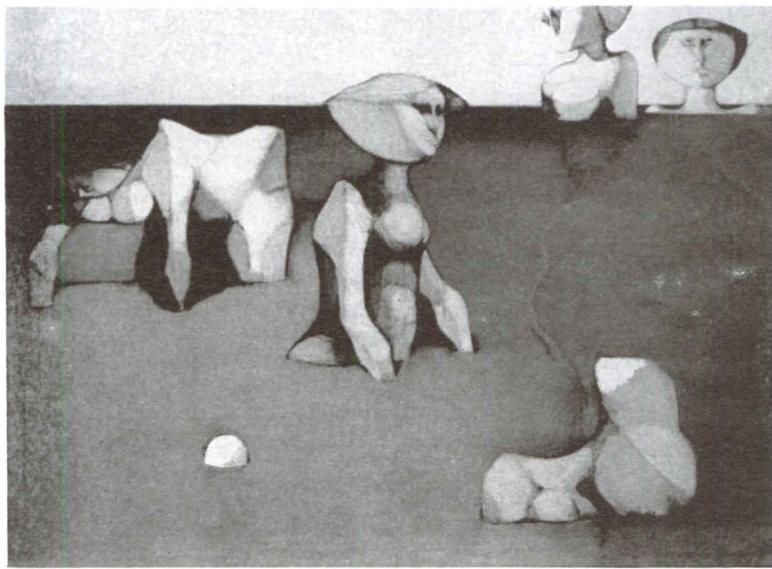
PHOTOGRAPHS BY OLIVER BAKER

*Skinned Bulls**The Rowers*



Sheets in the Sun and Wind

Bathers



Leonardo Cremonini is a young Italian painter whose recent exhibitions in New York and Paris have attracted wide attention and interest. He still has to attain the same pre-eminence in his native land, and this may seem puzzling to us in view of the fact that so much new painting and sculpture has come out of Italy as to be labeled by some a new Italian Renaissance.

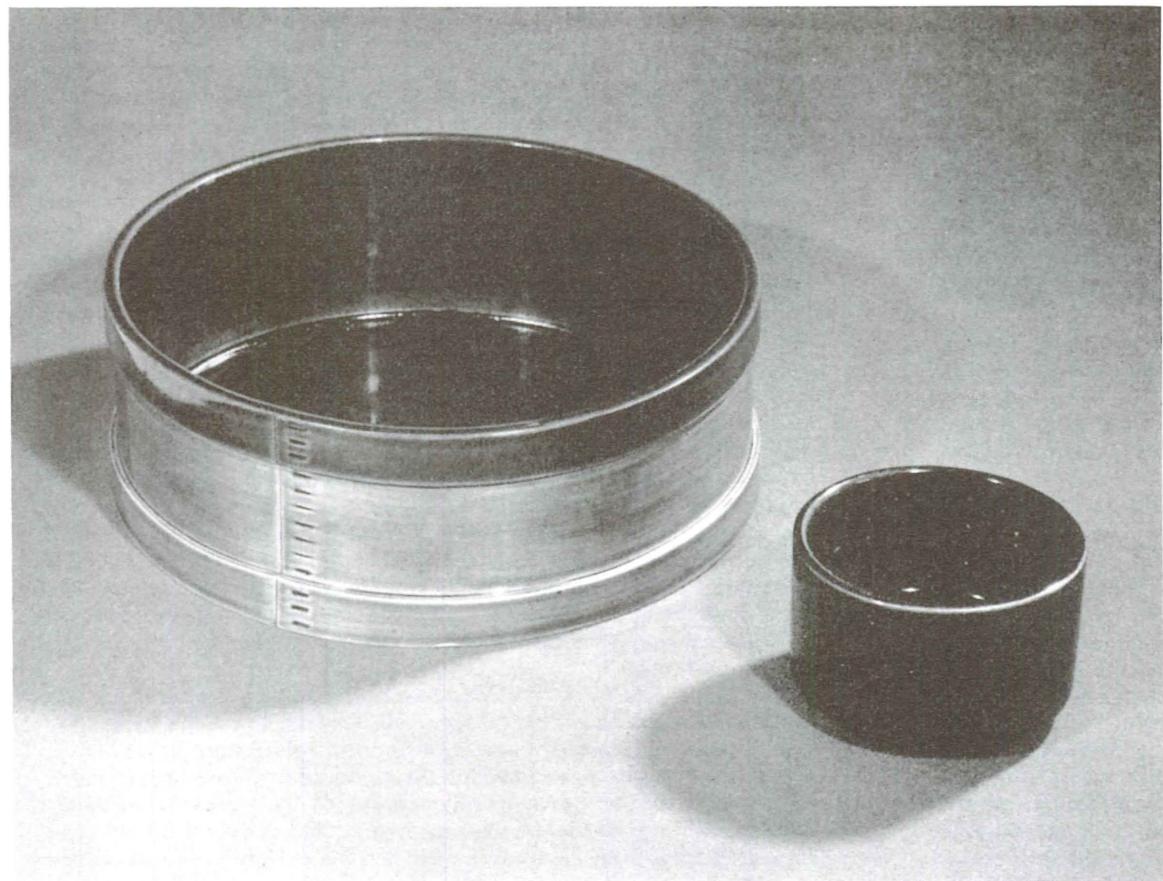
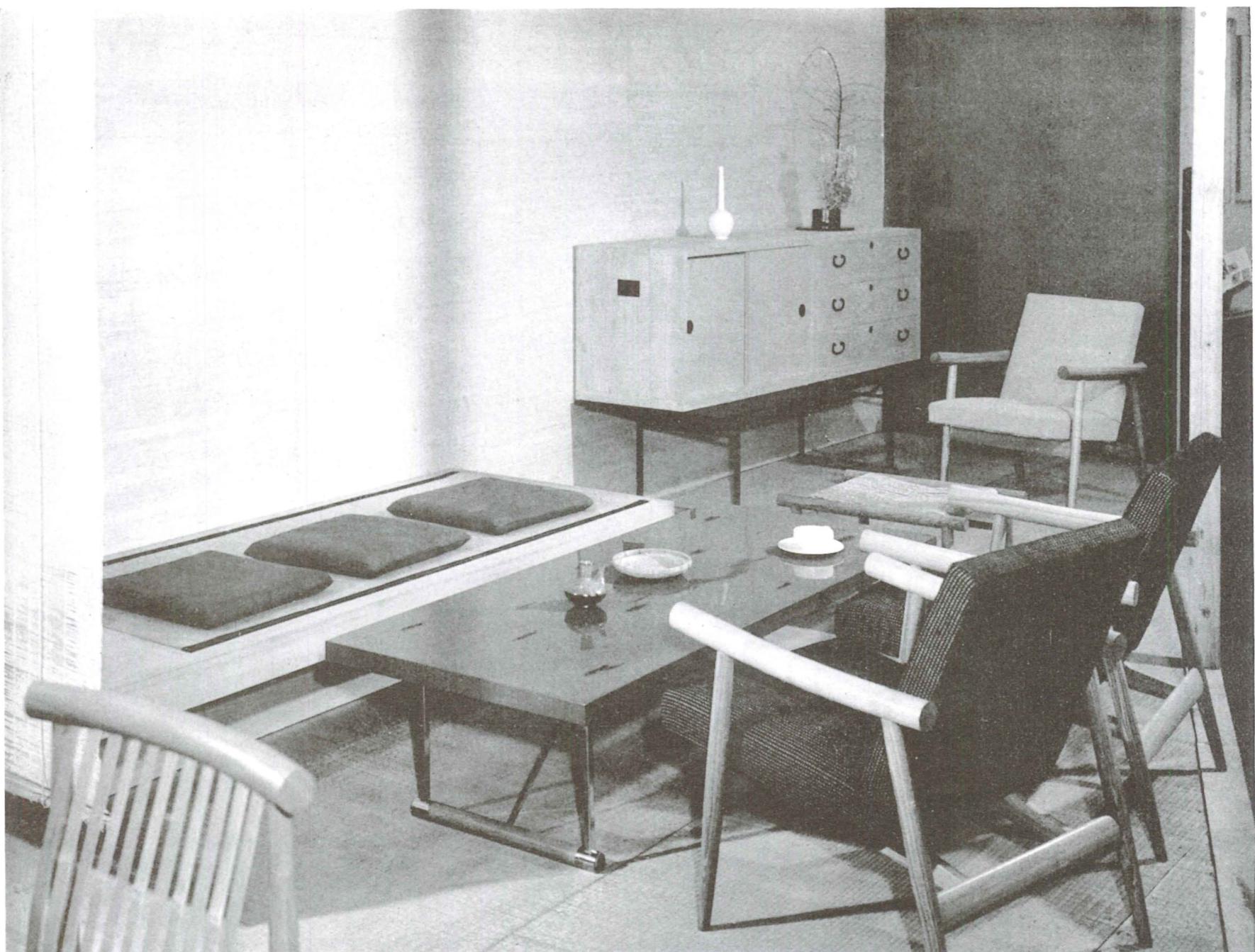
But every rule has its exception and it is pleasant for us to think that we can discern original and fresh talent in Europe before it is accepted as such in its place of origin. Thus we owe special thanks to both Catherine Viviano, who has brought to our attention so many of the younger Italian artists of the Post-War era and gave us this winter the second exhibition of Cremonini's paintings in New York, and to Frank Perls who is introducing the artist to the West Coast. What then are the traits and elements which make Cremonini's work so provocative and timely and have caused his almost sudden rise to prominence and success? To me they lie foremost in the violence of his emotions and convictions and in his innate ability to control and to organize them into totally convincing and exhilarating plastic forms. This plastic imagination and faculty of his is as exceptional as the lucid control which he exercises over his strong initial emotions.

Cremonini may get enthusiastic about such themes as a litter of

washing hanging on a line to dry in the white glare of the noon-day sun, as bony carcasses of steers strung up like strange garlands in dark and cool places, gleaming like jewels in the night. Or he may paint a fishing boat with figures ready to harpoon a fish by the light of a lantern. These and other paintings of isolated seated figures with strange features and tremendously bony structures are totally unrealistic, totally convincing and alive—quite majestic and monumental. Everything is reduced and focused into wide, flat surfaces of gleaming color, of bold geometric patterns, of stark contrasts and of melting and ravishing textures. All is done with violence, but a lucid controlled violence of initial impact imbued with great tenderness and sensitivity—a typically Mediterranean trait, where nature is breathless with drama in the sun at high noon, where the words *dolcezza*, *morbidezza* and *terribilità* have not only a special flavor and meaning, but a sound that gives them a unique quality and beauty. These words exist only in the Italian language; they apply to much of what we admire in Italian classic art and they fit Cremonini's art particularly well among the younger painters of our time.

Along these lines there is a definite link between his paintings and some of the great works of the early Renaissance. I cannot help thinking of the turbulent and yet so static battle representations of *Paola Uccello* and *Piero della Francesca*, of all that truly superhuman violence and cruel passion crystallized into infinitely precious and elegant details of form and design, rendered with ravishingly tender colors. Or of that strange picture of Constantine's Dream in his tent (in the great Arezzo fresco cycle) and of other painters of the school of Ferrara, of Mantegna and even at times of Caravaggio. Painters of violence softened by sweetness, of lucidity subduing passion, of light being as mysterious and enveloping as darkness. Painters who are mathematicians, geometricists, poets, musicians and savants, painters who create with a bold and soaring imagination out of a long and loving meditation and contemplation of life. Painters who are deeply emotional under a veneer of cool intelligence and with an infinite cunning to mold their inner visions into highly articulate and conclusive forms.

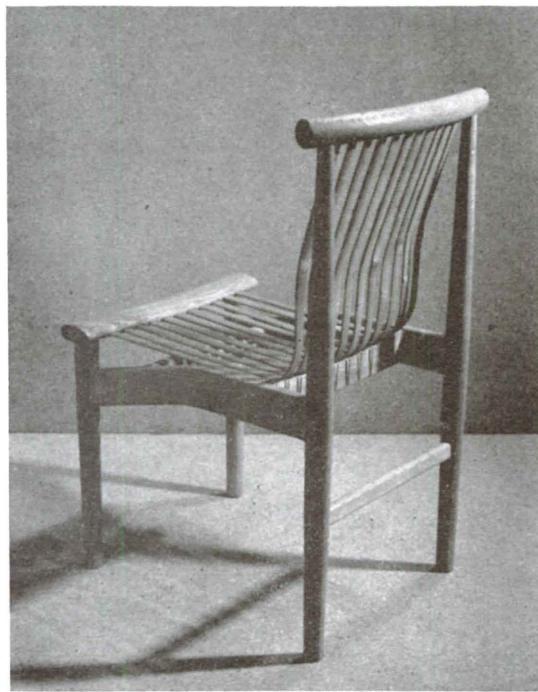
Cremonini is that kind of a Mediterranean, with a temperament, an attitude toward life which is especially appealing in the monstrous and chaotic nonsense of our era. Instead of reflecting all that chaos, frustration and absence of real purpose and dedication which so many artists consider the sole possible purpose of their present activities, Cremonini brings us the exuberance and vitality of youth, a bold faith tempered by lucidity and tenderness and his enviable roots in a Latin and Hellenic mythology, a solace and comfort to mankind.



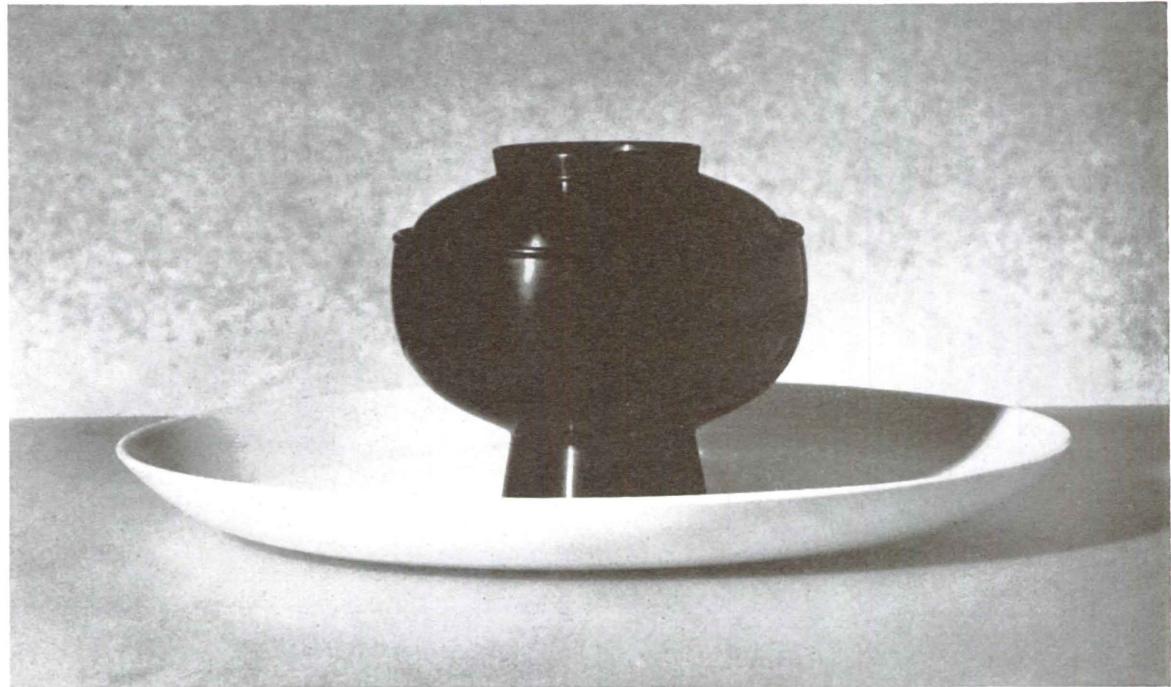
An industrial show was held in Tokyo in March under the auspices of the Industrial Arts Institute, a unique national organization in Japan, which is under the jurisdiction of the Ministry of International Trade and Industry for the Japanese government. The Institute not only makes a study of design, modern processing techniques and new materials for both industrial products and handicrafts but has as its object the purpose of joining industrial procedures with the arts. Further it tests the commodities for their physical and chemical properties and also devotes special studies to packaging.

The object of the exhibit was to submit these trial samples to the inspection of the general public in order to advance both the quality and design of the handicrafts as well as improving the industrial products. Accordingly, the entire exhibit displayed nothing but those objects resulting from research conducted by the Industrial Arts Institute although some of them were made with the cooperation of non-official manufacturers.

Fruit bowl of "Shunkei" lacquerware (left); the upper and central parts of the wood are dyed deep red, while the lower part is dyed yellow. "Bonbon" container for sweets (right) of "Shunkei" lacquerware; the wood is dyed deep red.



Above: Chair for dining table; both seat and back are of rattan.

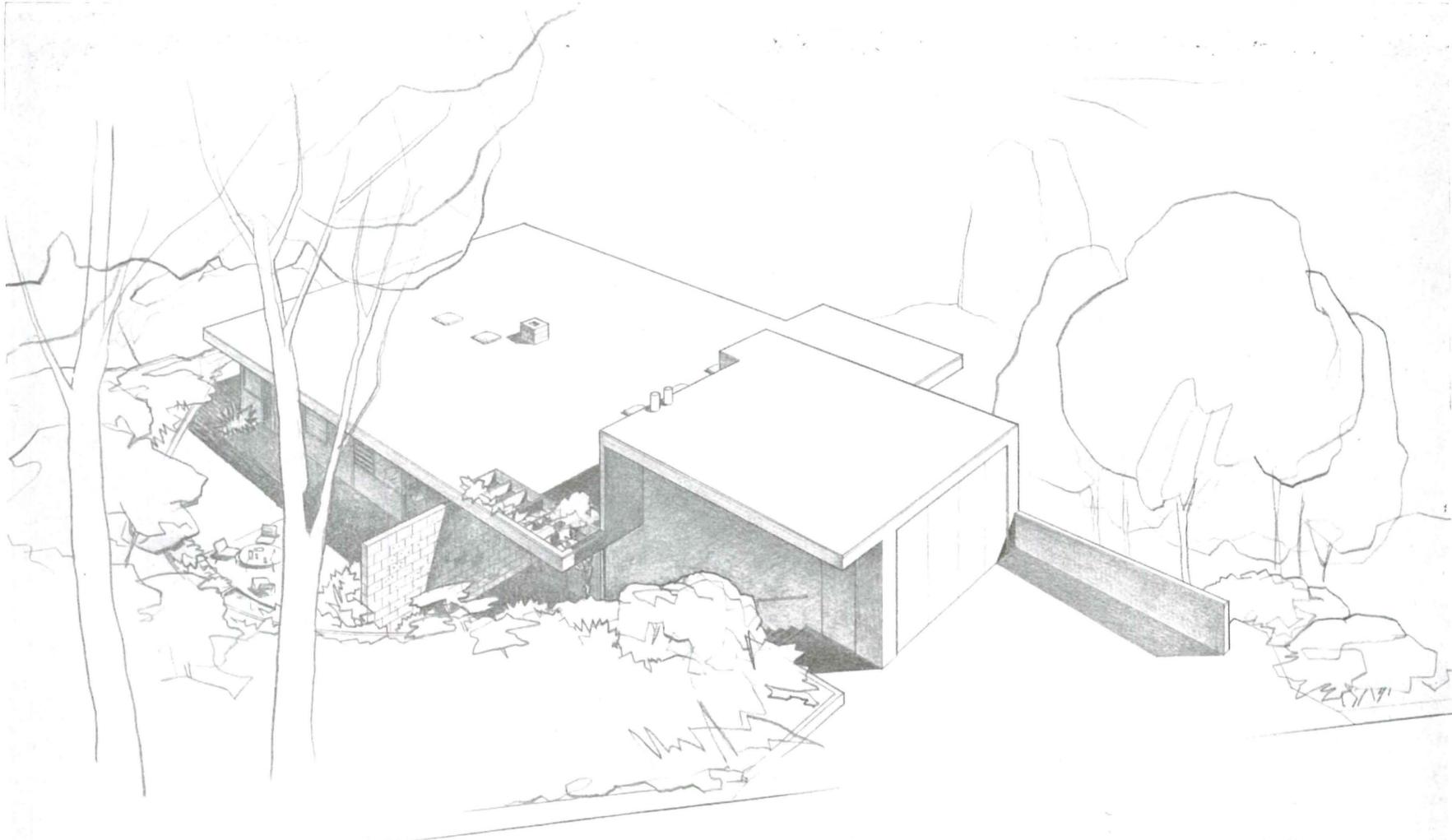


Right: Soup bowl patterned after "wan" (Japanese traditional bowl.) It is lathe-work with black Japanese lacquer finish.

Left: Living area, a section of the Model Room designed with emphasis on "Japanese modern." The table, the top of which is finished with traditional Japanese lacquer, can be folded. The cabinet is of paulownia wood. It is adapted from the "tansu," Japanese traditional chest of drawers.

DESIGN AND TECHNIQUE . . . JAPAN



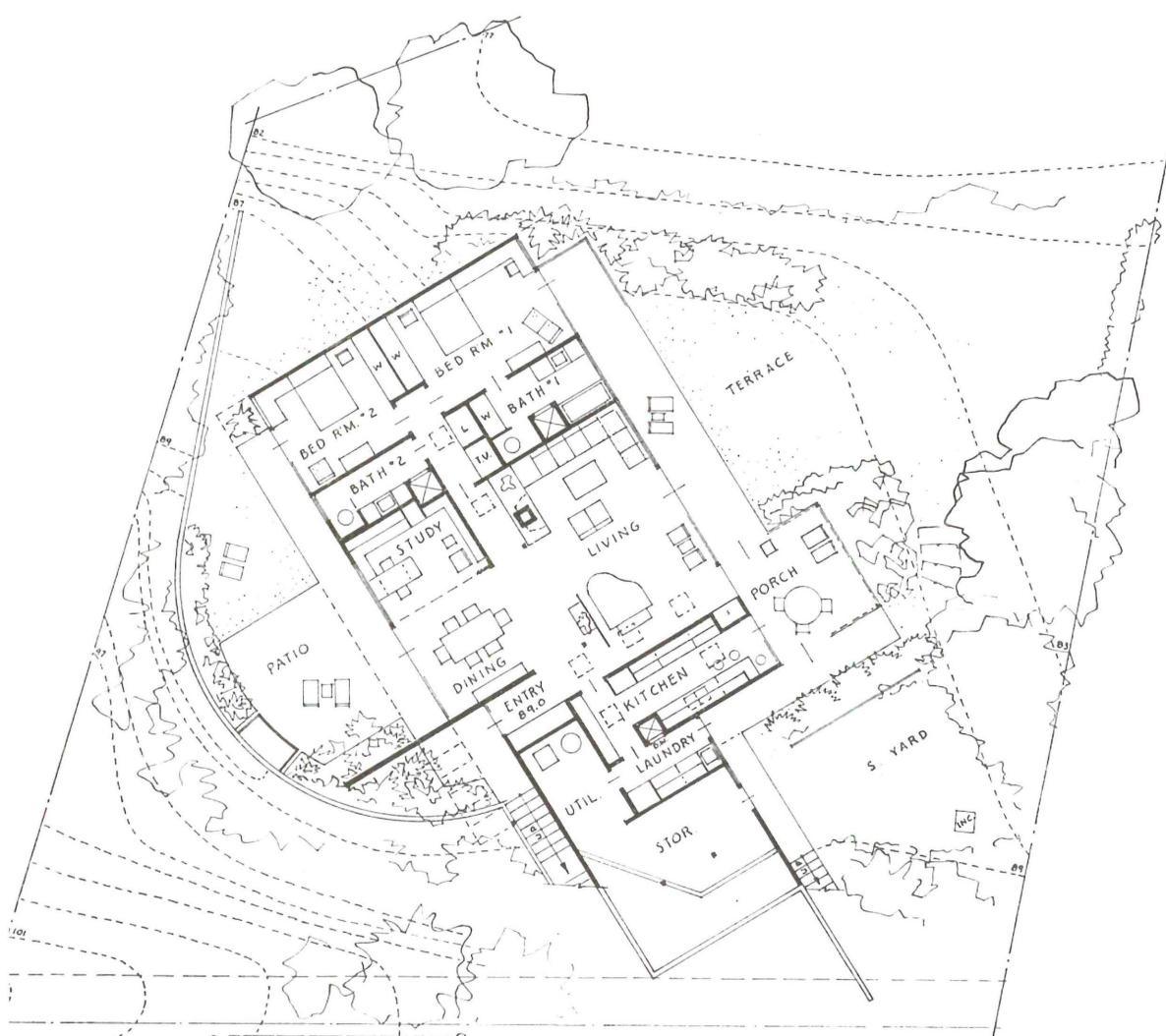


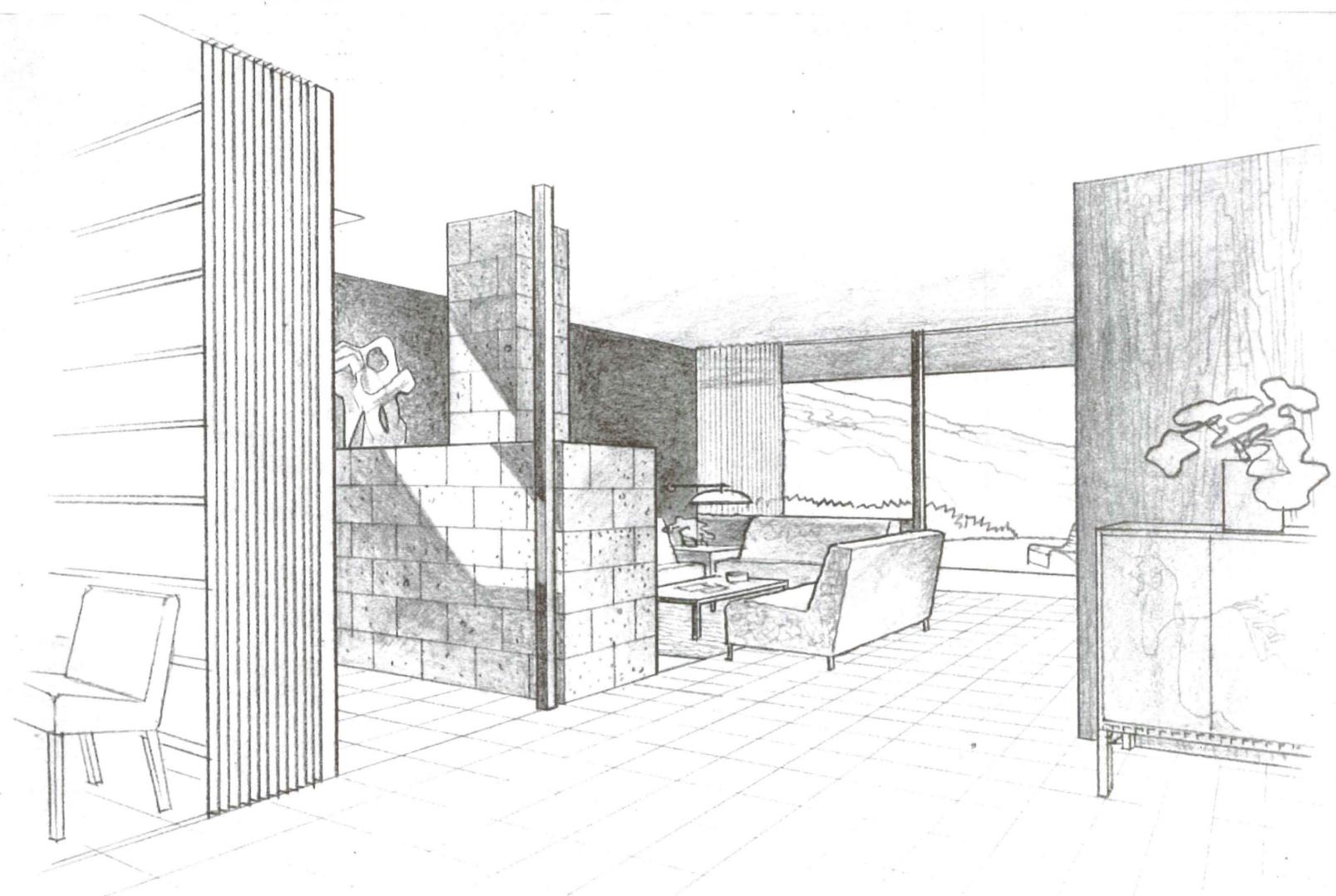
House by THORNTON M. ABELL, Architect

Like many California homes, this house is to be located in the hills on a slope, with a distant view. There is a canyon at the rear. The street is above.

The problem was to get a maximum sense of space with a minimum area, without sacrificing absolute privacy for bedrooms and kitchen. Although the clients entertain, a dining room as such was not desired. Everyday eating would be on trays carried to the screen porch, the study, or even to the bedrooms. The dining space indicated can expand to accommodate large groups for dinner and yet be private from the living and music area afterward. When the study is in use, it can expand to include the dining area. Off the living side, there is a large view terrace. On the protected side of the house is a patio for cool or windy days. The kitchen is located to serve both dining and screen porch. Skylights are distributed in the central part of the house to introduce light areas at sculpture, at the piano, and in the work areas. West windows are avoided. There is a dumbwaiter from the garage above to the service space below, to carry supplies. By cutting and filling, a fairly level space is provided for the house without denying the physical character of the site.

The construction is wood frame, with a flat roof and ceiling plane. Walls and ceiling are plaster or drywall, with plaster exterior. Reflective type insulation is used in roof and exterior walls. Interior walls between living and sleeping areas are sound insulated. Visual baffle wall at entrance and fireplace is masonry. Acoustical treatment is provided to insure a good background for music. Glass walls are sliding metal doors, glass louvers and fixed glass. Floors are finished with carpet and vinyl tile. Most important is a well-coordinated relationship of colors on smooth and textured surfaces, to provide a background for pleasant living.





MOSAICS – ADA KORSAKAIT



MULTIPLICATION OF LOAVES AND FISHES

1	2	1. CHRIST BEFORE PILATE 2. CHRIST RECEIVES HIS CROSS 3. CHRIST FALLS THE FIRST TIME 4. CHRIST MEETS HIS MOTHER 5. SIMON HELPS CHRIST TO CARRY HIS CROSS 6. CHRIST MEETS VERONICA 7. CHRIST FALLS THE SECOND TIME 8. CHRIST MEETS THE WEEPING WOMAN OF JERUSALEM 9. CHRIST FALLS THE THIRD TIME 10. CHRIST IS STRIPPED OF HIS GARMENTS 11. CHRIST IS NAILED TO THE CROSS 12. CHRIST DIES ON THE CROSS 13. CHRIST IS TAKEN DOWN FROM THE CROSS 14. CHRIST IS LAID IN THE SEPULCHER				
3	4	5	6			
7	8	9	10			
11	12					
13	14					

All of the ceramic mosaic work of Ada Korsakait is to be made available through the Hollywood offices of The Mosaic Tile Company, sponsor of the project; and the Stations of the cross on the opposite page represent the first completed work.

The return to favor of once depreciated periods in the history of art may provide significant clues to our contemporary state of mind. This selective ransacking through the works of other epochs can not be dismissed as mere whim of fashion. A deeper impulse is at work. Certain moments of art, seemingly distant from this push button age, elicit in us an intense rapport with realms of vision peculiarly appropriate to our modern temperament.

Take Byzantine art, for example. Once of prime concern only to a small *pana* of medievalists, it is received today with the kind of excitement that accompanies the discovery of an allied spirit. Something in addition to the two-dimensional surface of Byzantine art, to the rigorous irony in which figures are presented (paralleling much of modern art) is involved. It is as if byzantine disregard for the reality of appearances satisfies an unformulated (perhaps unconscious) need of modern man for an art unbound by the circumscribed limits of the familiar world. We recognize in the art of Byzantium a materialization of the spirit, satisfying thereby our recognition that imitation of appearances no longer conveys to us the "sense" of reality.

It is in this regard that I find myself responding to Ada Korsakait's mosaic panels for the fourteen Stations of the Cross as more than a demonstration of the validity of a medium strangely out of favor today. Miss Korsakait, a product of the revival of liturgical art at Immaculate Heart College in Los Angeles (Arts and Architecture, December 1953), has imbued her traditional theme with symbolic content rather than adhering to a naturalistic narrative. More accurately, she has transposed the tragic event at Calvary by balancing subtly the ordeal of Christ as an event with forms that, by accepting the limits of mosaic, become viable symbols transcending the simple description of an episode. Thus, though we follow each of the dramatic fourteen intervals—The Stations of the Cross—though we realize the event in the solemnity of pose and gesture, we are made aware of an internal drama that exists in ourselves.

It is worth noting that this series of panels came into being as a result of a project, not by a Church or a religiously imbued benefactor, but as part of the intelligent design program of a commercial organization. Miss Korsakait, since July 1954, has been employed by The Mosaic Tile Company to put her creative talents to work in the field of clay tile design and application. For just as the art of non-naturalistic epochs exerts a strong attraction on our modern sensibility, it would seem that mosaic is due for an architectural revival. It is nonsense to encrust the clean, so often stark, walls and facades of so many modern buildings with an art that confines itself to mimicry, to meticulous representation. After all, the art of building consists of man-made abstractions. As art forms to complement the modern building, what is more appropriate than the re-integration of mosaic, and stained glass too, for that matter?

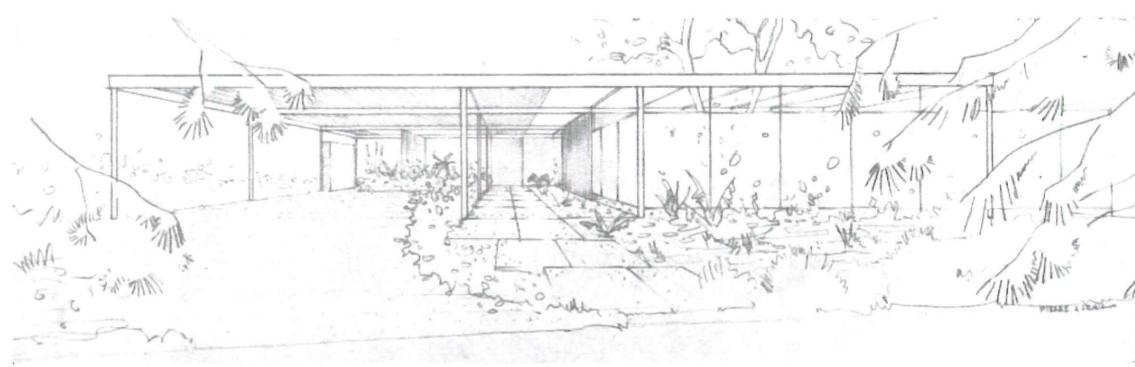
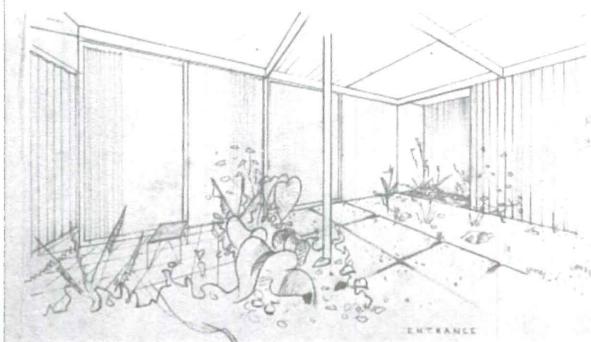
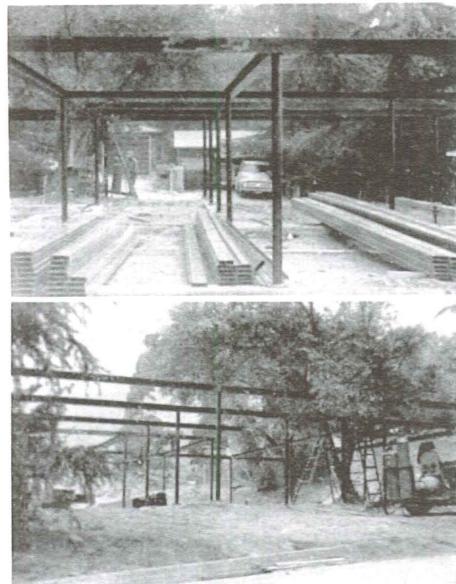
Frankly, I shall be looking with no little interest to developments in this mutual effort of Ada Korsakait and The Mosaic Tile Company. Here is a field for artists to collaborate successfully with architects, with whom the initiative in such projects rests. May the boys at the drafting boards take notice!—JULES LANGSNER.



PHOTOGRAPHS BY GEORGE DE GENNARO



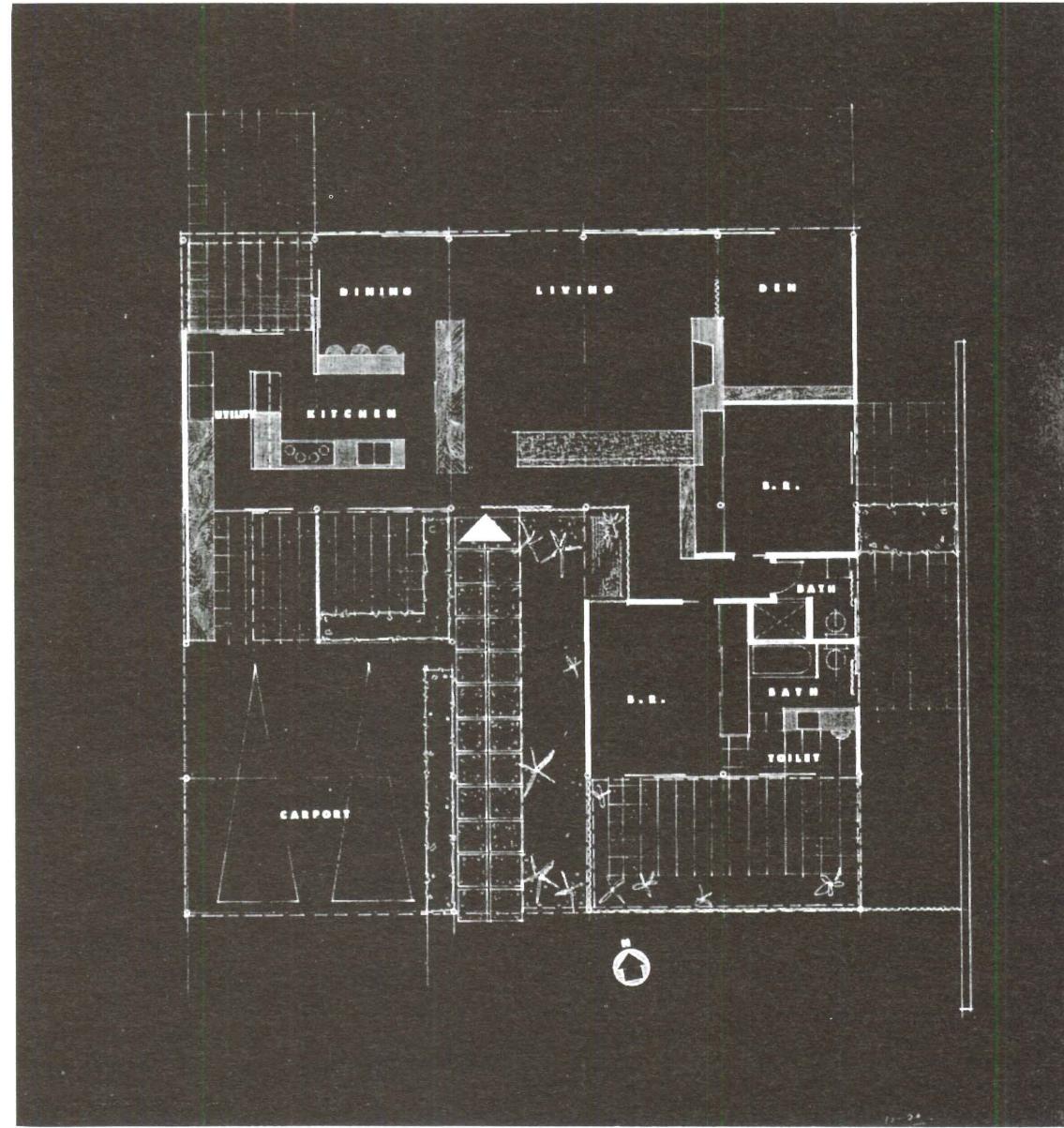
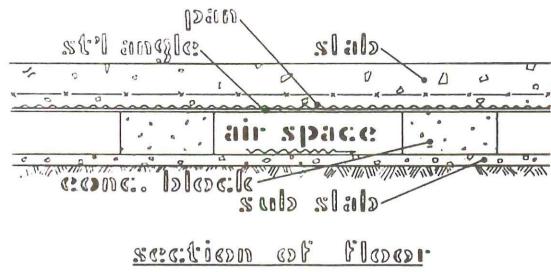
PATIO HOUSE by Pierre Koenig, Designer



In developing this house, where every room is a continuation of the outdoors, the structure is expanded to encompass much of the open space without becoming superfluous or extravagant and yet afford maximum privacy and cohesiveness of plan. The outline of the building is a square 50' x 50' with over half of the area designated as "outdoor" area within the structural framework. A screen wall of translucent glass across part of the front creates a patio for the master bedroom and bath, and translucent glass in the front door continues around the reflecting pool allowing a private but well lighted hall. The kitchen has access to two patios, one to the south and one to the north. The north patio is integral with the dining area and kitchen. Advantage is taken of a brick wall to the east by opening one bedroom and two baths to it. The rear wall is uninterrupted glass facing the mountains across a canyon.

The unusual heating system is a combination forced-air radiant floor type constructed by supporting a permanent pan for the slab by concrete blocks resting on a sub slab. Inexpensive corrugated steel is used for the pan. A forced air furnace pushes hot air into the space between the blocks and is drawn out around the perimeter of the floor by ducts cut into the slab.

The fireplace in the living area has a pyrex back, allowing fire to be seen and felt in the study without reducing the efficiency of the draw.

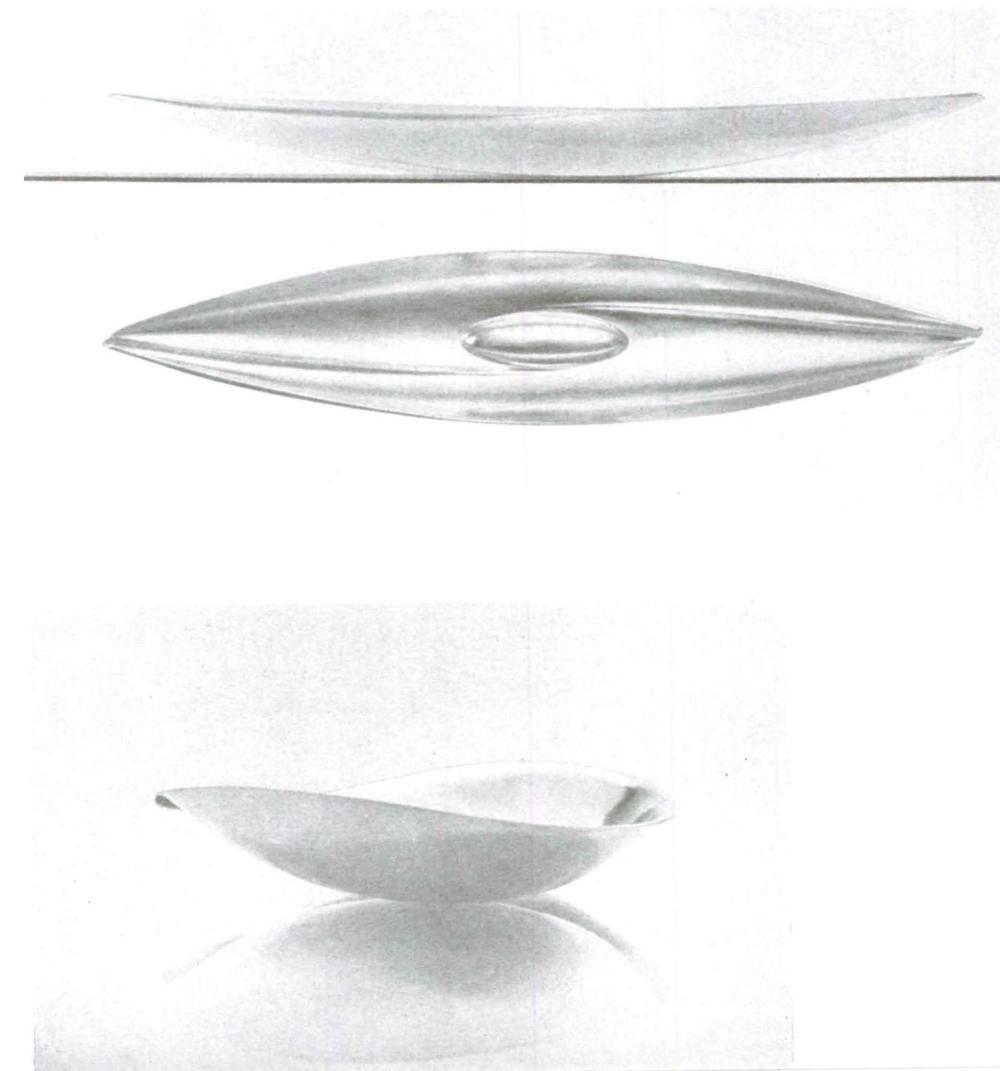
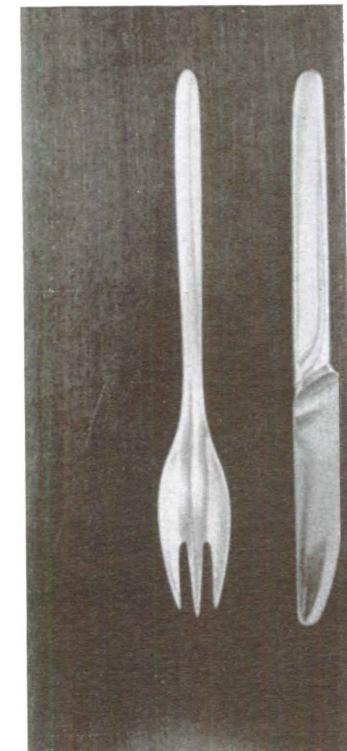
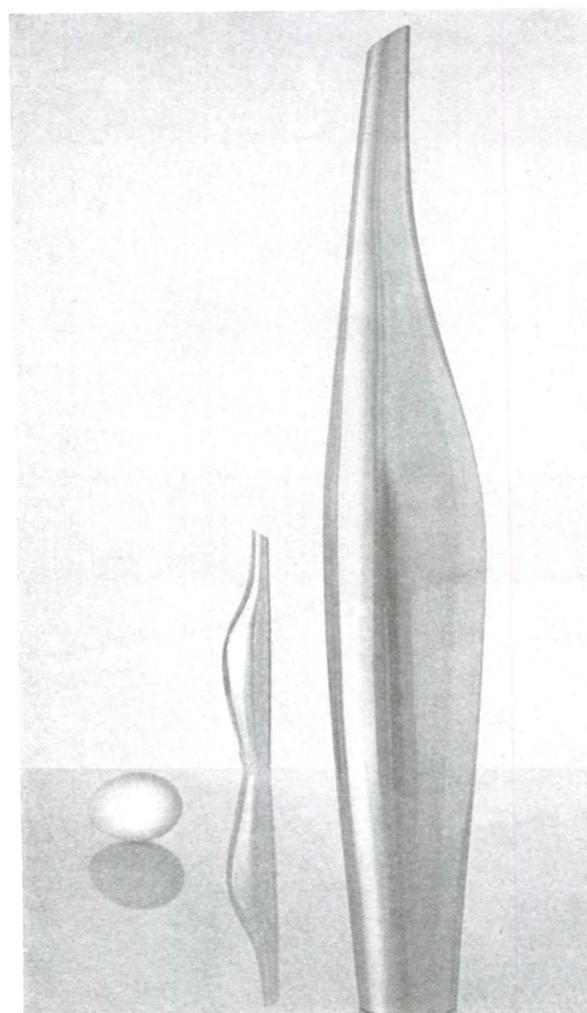
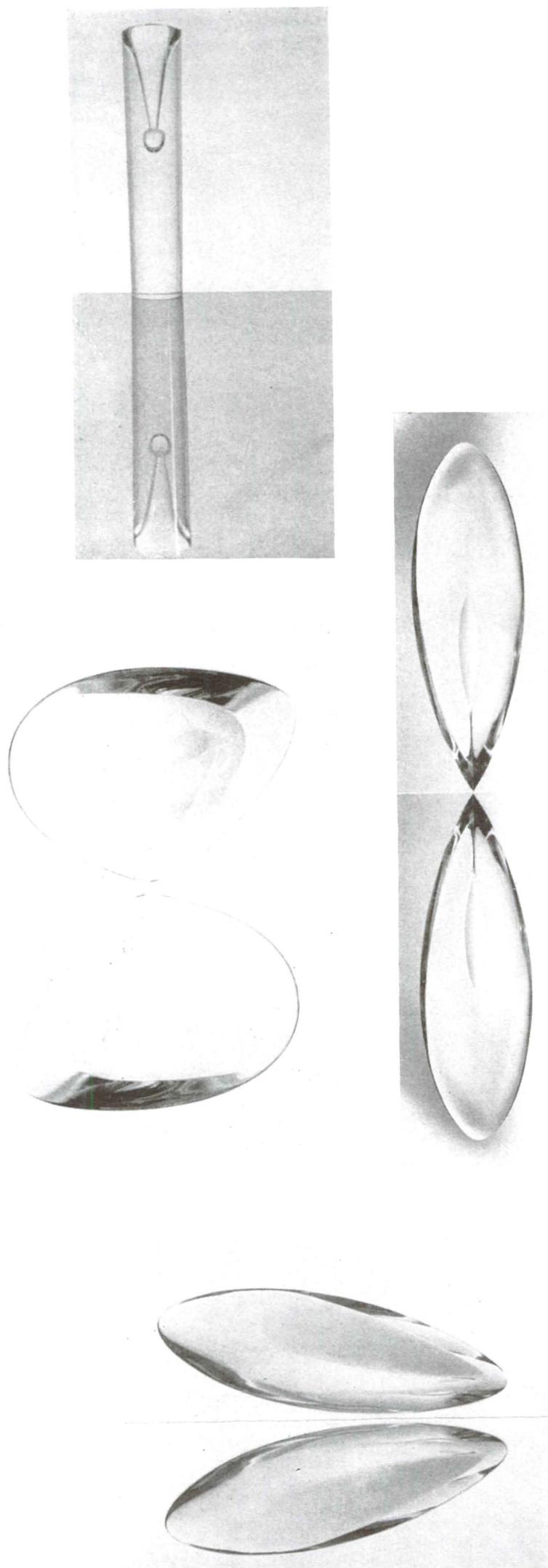


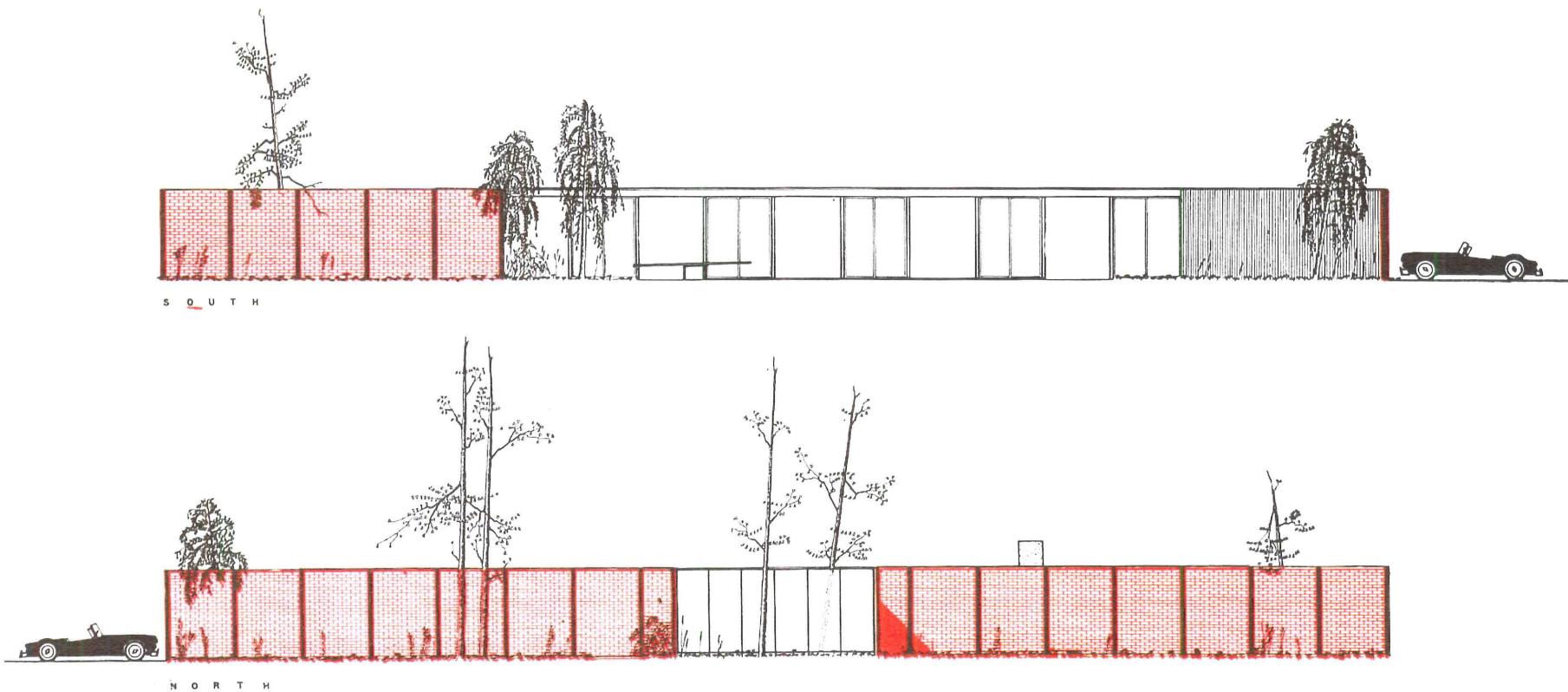
SILVER AND GLASS

TPIO WIRKKALA

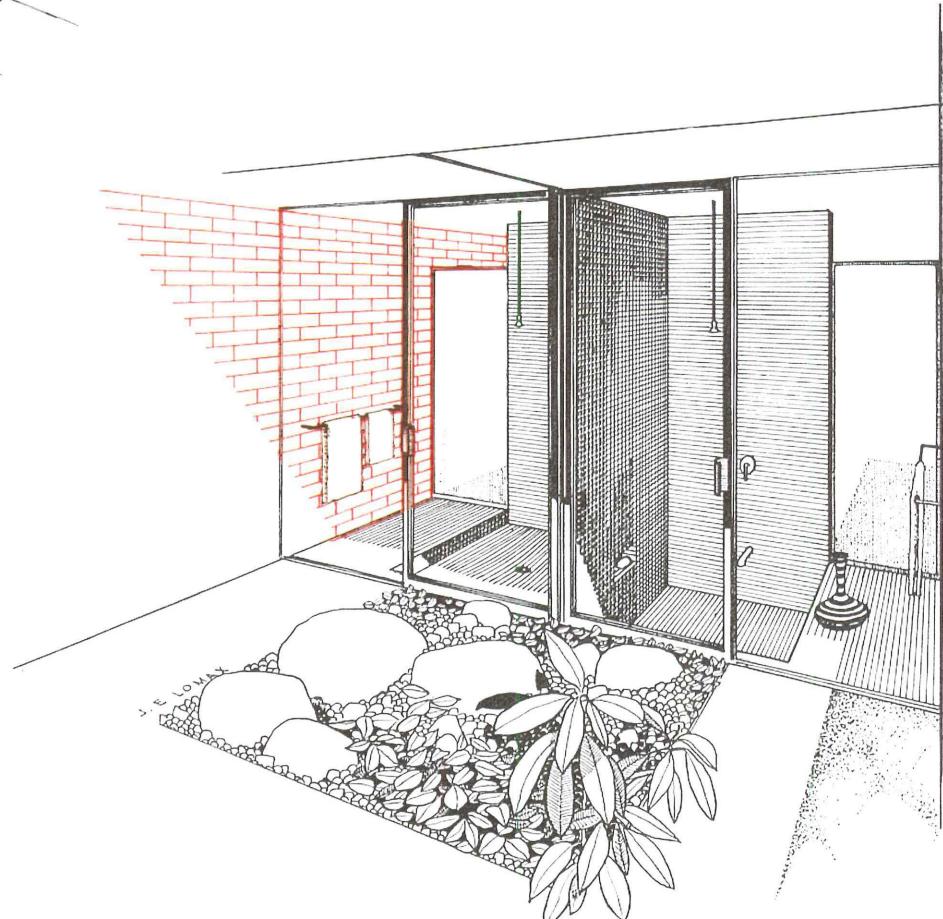
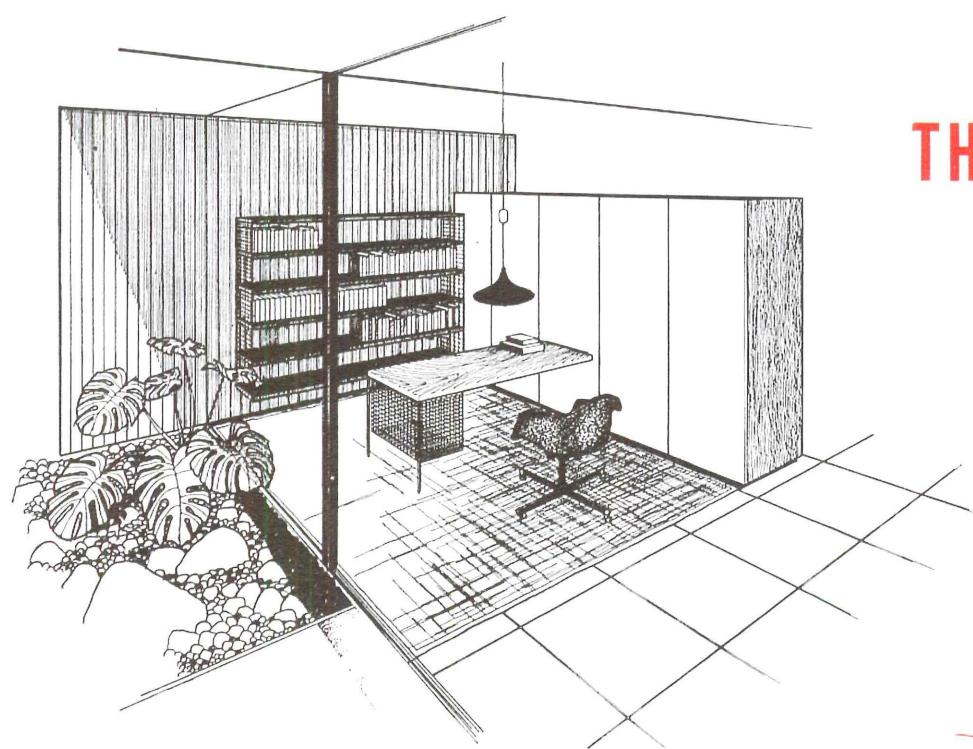
For the most part the objects shown were created for the purpose of exhibition at the Tenth Triennale in Milan.

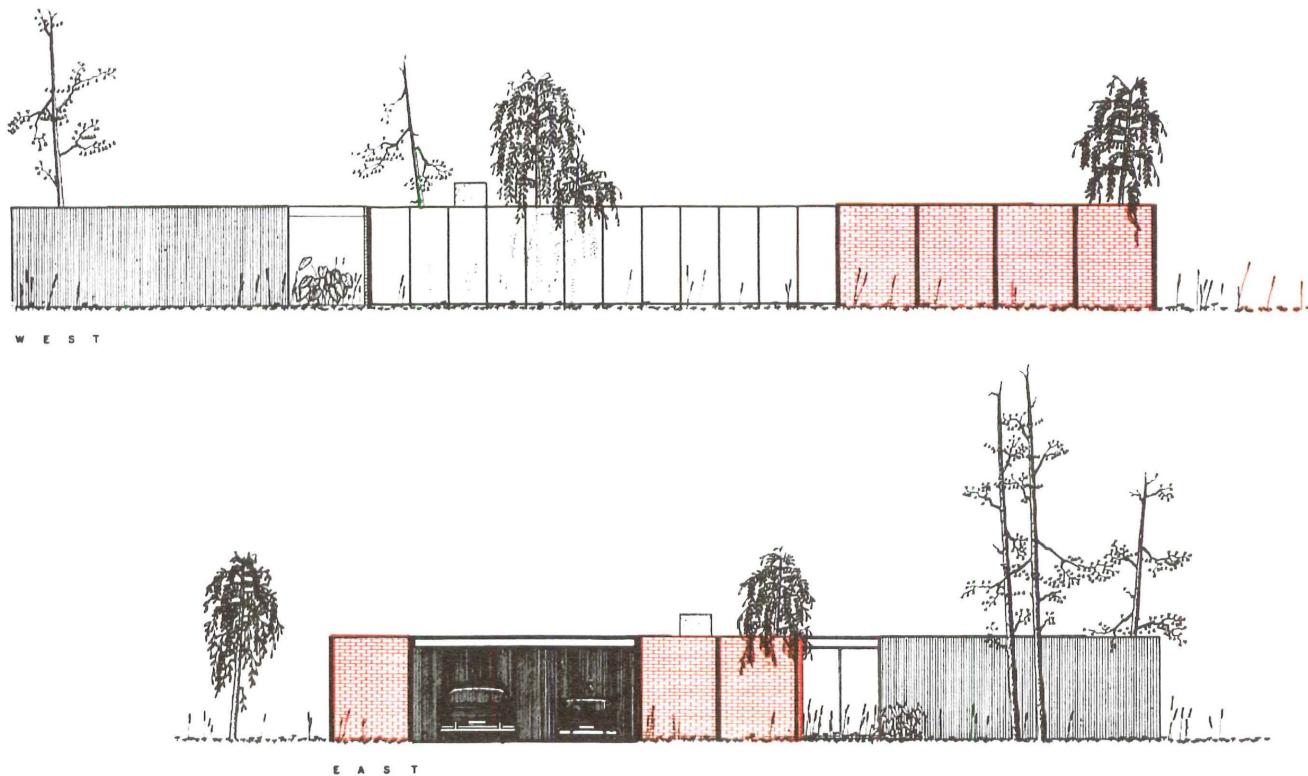
PHOTOGRAPHS: OUNAMO





THE NEW CASE STUDY HOUSE





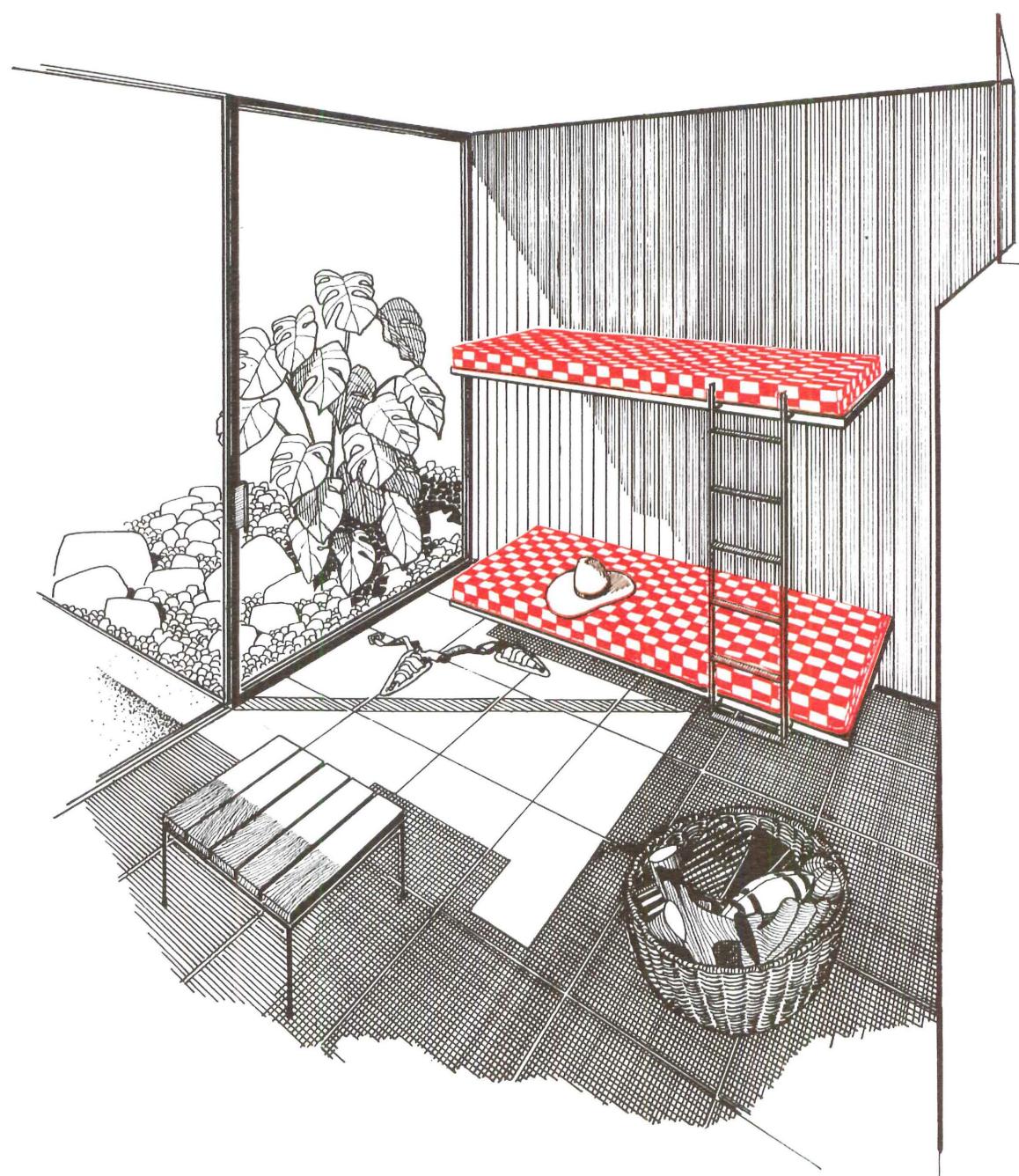
By Craig Ellwood

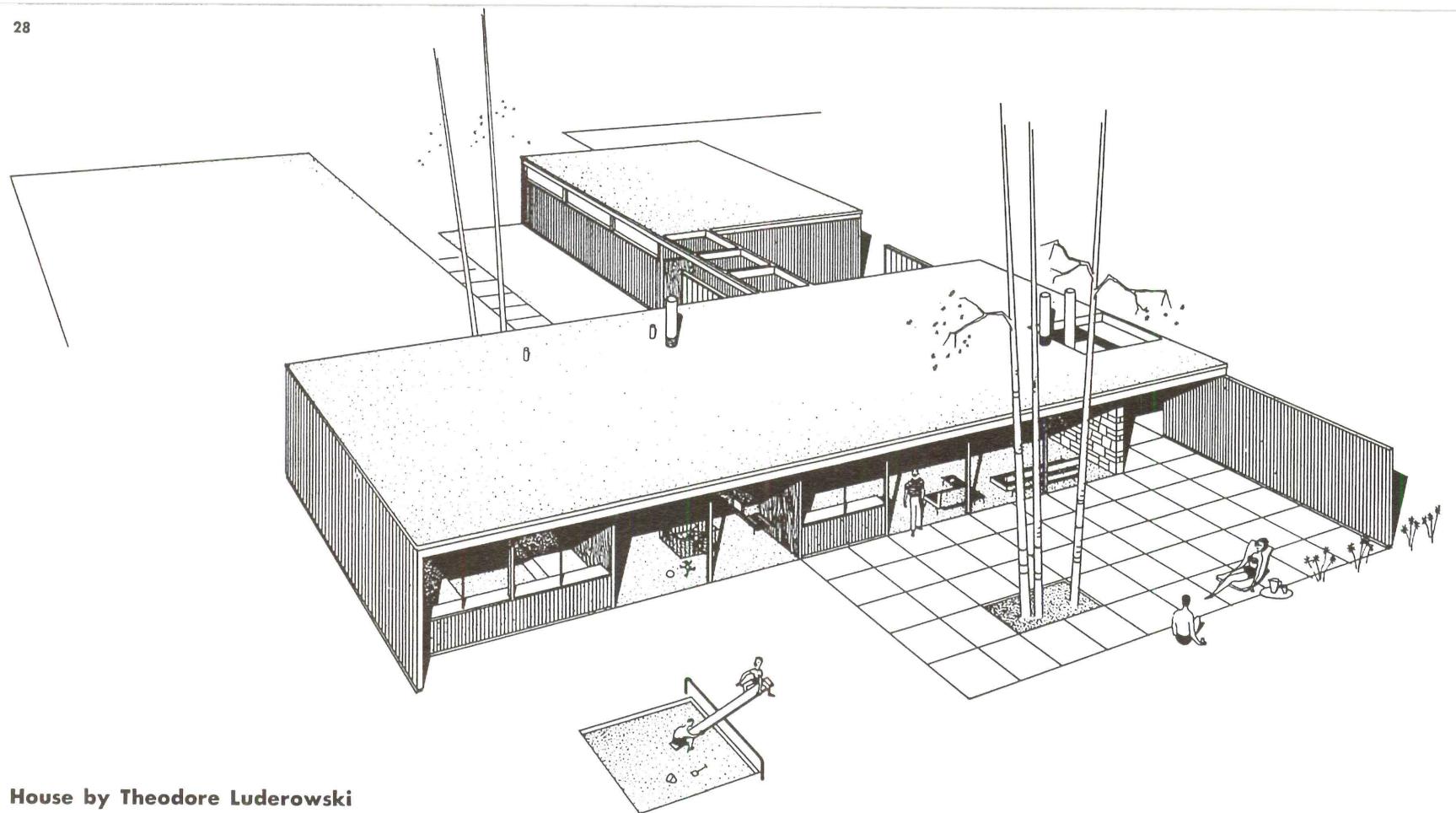
The final plans for the new Case Study House are now nearing completion with most of the materials and finishes having been selected and equipment and fixtures soon to be specified. The structural frame is to be all steel: 4"-H-13# columns and 5"-I-10# beams. Steel framing allows the use of 2"x6" ceiling joists; wood beams would have required 2"x10"s. The added cost for steel framing is thus offset by this saving in lumber. The fascia is also steel, a 5"-channel-6.7#. The roof deck will be flat and will be insulated with Fiberglas blanket; for added weather protection the new Fiberglas built-up composition roofing is specified.

The steel columns will be exposed throughout the structure to provide a rhythm in the visual expression. The panels between columns will be Davidson 6" clay block. This unit provides the advantages of kiln-fired masonry for the same price-in-place as concrete block. Throughout the house Glide aluminum framed sliding glass door units will open the rooms to the exterior thus visually extending them beyond their real limits with the gardens, courts, and terraces becoming roofless extensions of the interior.

In developing the plan the master bedroom wing has been revised so that the bath-dressing area is in the center, separating the sleeping and study sections. The study has been moved to the west end, the sleeping area to the east end. These and other minor revisions will be shown in future issues. Each of the children's bedrooms will have two air foam mattress/plywood slab beds cantilevered from the wall with steel brackets. Toy storage is designed to convert later to hanging space; all desk units will be built in.

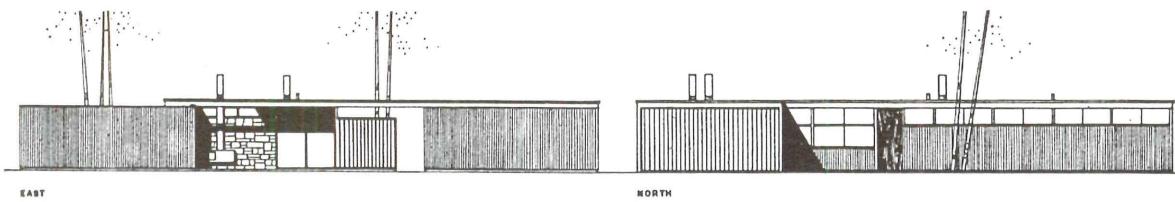
The house has been designed to separate the activities of parents and children when necessary though the common ground of a center terrace permits an integration of all social activities.





House by Theodore Luderowski

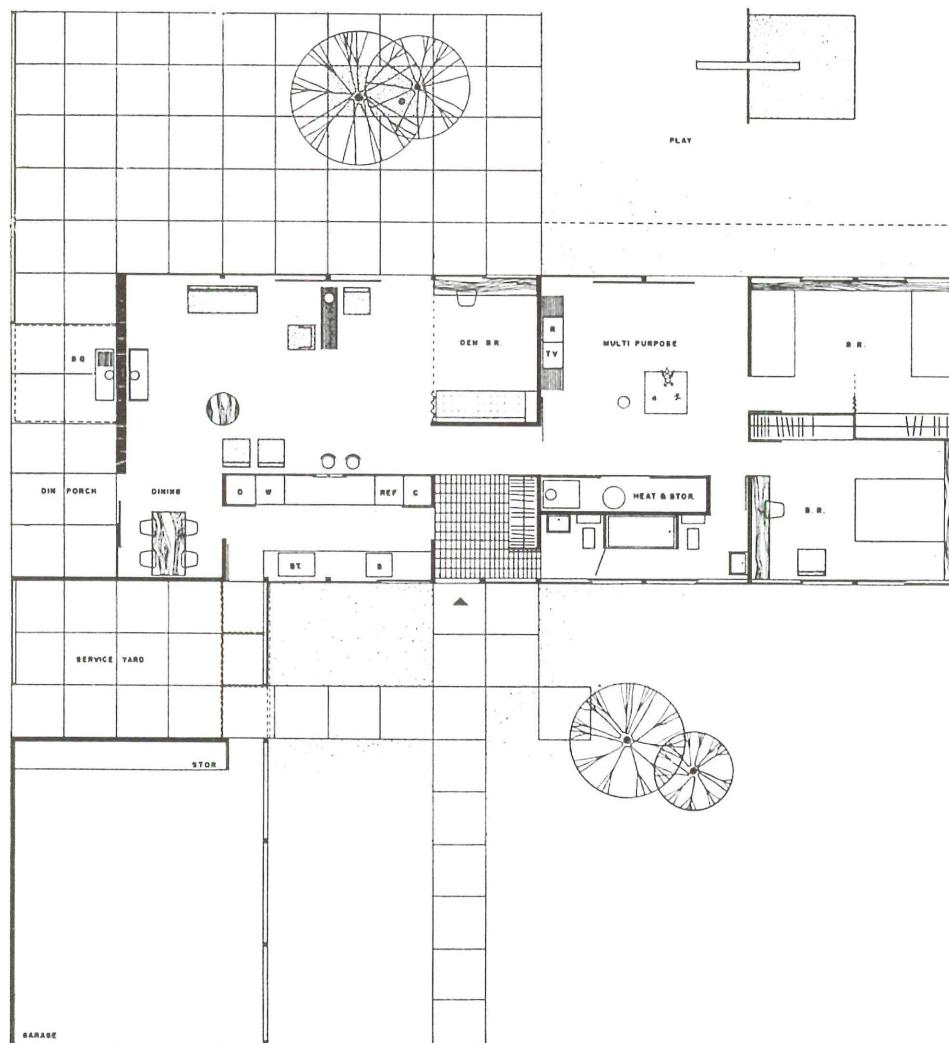
For the Indianapolis Home Show Architectural Competition



The rectangular plan was chosen for the sake of simplicity and economy as a modular construction system. The rectangle also lends itself readily to various roof types such as the gable, shed, butterfly as well as the flat. The kitchen, bathrooms and utilities were arranged in a bank to concentrate plumbing and mechanical elements. This bank also serves as a barrier between the street side of house and basic living areas which presumably face south or the view side.

The multi-purpose room which could incorporate radio, TV, sewing room, game facilities, etc., is also a play room for children and as such is adjacent to their bedroom. This arrangement isolates the children's disorder and noise from the adult living area. This room could also be used as a large dining-room on special occasions. Its location could also make it easily convertible to a fourth bedroom. In the original planning the area could also be another court or roofed-over porch as a given situation would demand. Location of entry divides the bedroom area from the living area and thus eliminates any cross circulation in the living area.

The east side of the house is devoted to porch and outside dining and as such is remote from children's outdoor and indoor play areas. The garage and service yard separate dining and porch areas from the street side of the house.





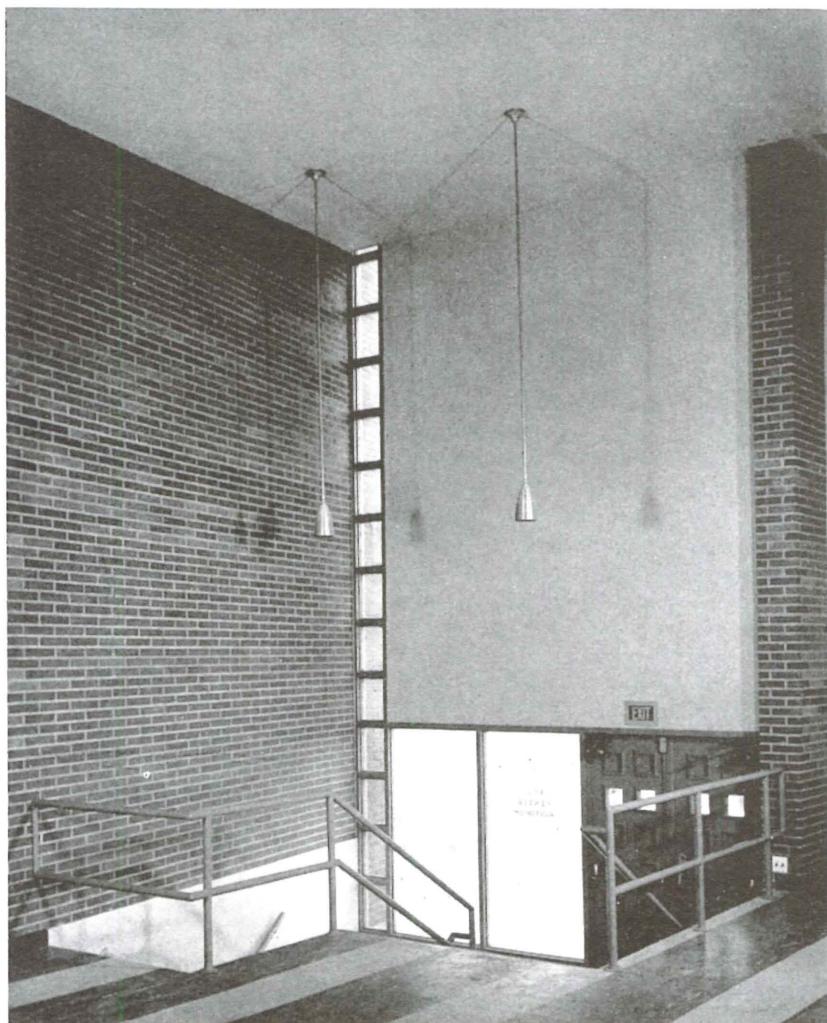
PHOTOGRAPH BY WINTER PRATHER

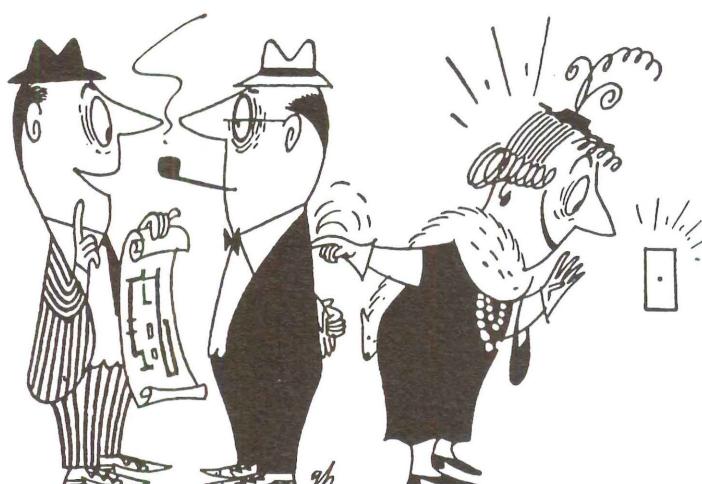
Building by Eugene D. Sternberg, Architect

This structure for the A.F. of L. unions in Colorado contains 40,000 square feet divided into 35 offices, a cafeteria, and 4 auditoria, the largest of which has a capacity of 600, and the smallest, 100. The structure is of reinforced concrete with flat slab, exposed brick walls inside and out, terrazzo floors, and acoustical plastic on the ceilings. Vivid colors have been used to create a lively and stimulating atmosphere. The fenestration of each floor is a different color: sage green, bright yellow, and olive green.

The building was designed for economy of maintenance inasmuch as it will serve 40 organizations using its facilities at all times.

PHOTOGRAPHS BY GUY BURGESS





Low-cost feature that gives homes an *extra quality* look

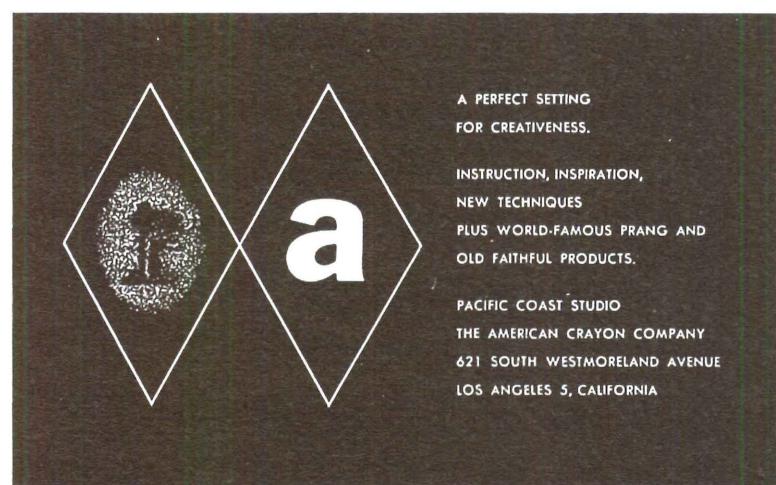
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NOTES IN PASSING (Continued from Page 11)

kinds of sensibility, belonging to distinct psychological types, and for that reason alone a certain degree of specialization in the arts is desirable.

The specialization, due to psychological factors in the individual artist, may conflict with the particular economic structure of society in which the artist finds himself. Painting and sculpture, for example, might be regarded as unnecessary trimmings in a society committed by economic necessity to an extreme utilitarian form of architecture. The artist might then have to divert his energies to other forms of production—to industrial design, for example. No doubt the result would be the spiritual impoverishment of the society reduced to such extremes, but I only mention this possibility to show the dependence of art on social and economic factors. The artist should realize how much he is involved in the changing social structure, and how necessary it is to adapt himself to that changing structure.

From this some might argue that the artist should have a conscious and positive political attitude. Obviously some forms of society are more favorable to art than others, and it would be argued the artist should on that account take up a position on the political front. I would be more certain of his duty in this respect if we could be scientifically certain in our political analysis, but it must be obvious, to the most superficial observer, that the relation between art and society has always been a very subtle one, and never of the kind that could be consciously planned. One can generalize about the significant relationship between art and society at particular points in history, but beyond describing such relationships in vague terms such as "organic" and "integrated," one cannot get near to the secret. We know that the Industrial Revolution has had a detrimental effect on the arts, but we cannot tell what further revolution or counter-revolution would be required to restore the health of the arts. We may have our beliefs, and we may even be actively political on the strength of those beliefs; but meanwhile we have to work, and to work within the contemporary social structure.

That social structure varies from country to country, but I think that broadly speaking we who are participating in this Conference are faced with mixed or transitional economies. In my own country, at any rate, the artist has to satisfy two or three very different types of patron. In the first place there is the private patron, the connoisseur or amateur of the arts, who buys a painting or a piece of sculpture to indulge his own taste, to give himself a private and exclusive pleasure. In addition there are now various types of public patron, the museums or art galleries that buy in the name of the people: the people of a particular town, or the people of the county as a whole. Quite different from such patrons are those architects, town-planners, organizations of various sorts who buy either from a sense of public duty, or to satisfy some sense of corporate pride.

This diversity of patronage must be matched by a certain flexibility in the artist. If I am asked to make a piece of sculpture for (a) a private house; (b) a museum; (c) a church; (d) a school; (e) a public garden or park, and (f) the offices of some large industrial undertaking, I am faced by six distinct problems. No doubt the Renaissance sculptor had similar problems, but not of such a complexity; whereas the medieval sculptor had to satisfy only one type of patronage—that of the Church. Flexibility was always demanded by the function and destination of the piece of sculpture, but that is a difficulty which the artist welcomes as an inspiration. The difficulty that might cause the modern artist some trouble is due to the shift, at a moment's notice, from the freedom of creation which he enjoys as an individual working for the open market of private patrons to the restrictions imposed on him when he accepts a public commission. It is usually assumed that if sufficient commissions were forthcoming from public authorities, all would be well with the arts. It is an assumption that takes no account of the fact that the tradition of modern art is an individualistic one, a craft tradition passing from artist to artist. We have only to look eastwards, beyond the Iron Curtain, to see that State patronage on an authoritarian basis requires quite a different tradition—a tradition in which the State that pays the artist calls the tune, in other words, determines the style. I am not making any judgment of the relative merits of the two traditions, but I think it should be made quite clear that the transition from private patronage to public patronage would mean a radical reorganization of the ideals and practice of art. We have to choose between a tradition which allows the artist to develop his own world

of formal inventions, to express his own vision and sense of reality; and one which requires the artist to conform to an orthodoxy, to express a doctrinaire interpretation of reality. It may be that in return for his loss of freedom the artist will be offered economic security; it may be that with such security he will no longer feel the need to express a personal philosophy, and that a common philosophy will still allow a sufficient degree of flexibility in interpretation to satisfy the artist's aesthetic sensibility. I think most artists, however, would prefer to feel their way towards a solution of this problem, and not to have a solution imposed on them by dictation. The evolution of art cannot be forced, nor can it be retarded by an obstinate adherence to outworn conventions.

We already have considerable experience in the State patronage of art, even in countries which are still predominantly individualistic in their economy. I have myself executed various pieces of sculpture for public authorities—schools, colleges, churches, etc.—and although I have had to adapt my conception to the function of the particular piece of sculpture, I have been able to do this without any surrender of what I would regard as my personal style. Such pieces of sculpture may meet with violent criticism from the public, and I might be influenced, perhaps unconsciously, by such criticism. That is my own look-out, and I do not suggest that the artist should be indifferent to such criticism. But the public is also influenced by the work of art, and there is no doubt that the public authority which has the vision and the courage to commission forward-looking works of art, the work of art with what might be called prophetic vision, is doing more for art than the public authority that plays for safety and gives the public what the public does not want. But can we rely on such courage and initiative in public bodies in a democratic society? Isn't there a primary duty in such a society to make sure that the people have the interest and eagerness that demand the best art just as surely as they demand the best education or the best housing? It is a problem beyond the scope of this address, but not beyond the scope of Unesco—the renewal of the sources of artistic inspiration among the people at large.

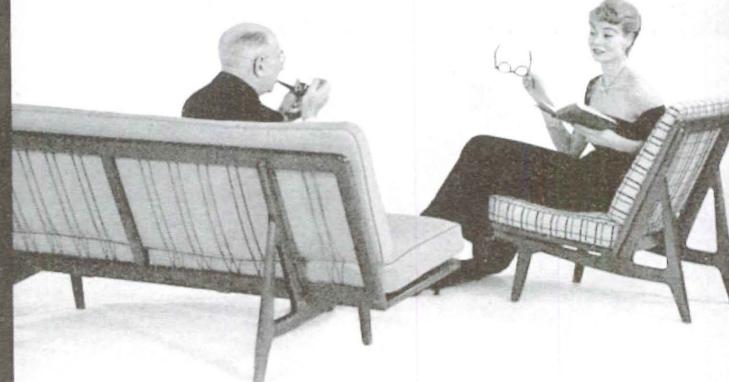
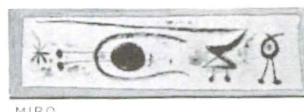
I turn now to technical matters more within my special competence as a sculptor. When sculpture passes into the public domain, the sculptor is then involved, not merely in a simple artist-patron relationship, but also in a co-operation with other artists and planners. The piece of sculpture is no longer a thing in itself, complete in its isolation, it is a part of a larger unit, a public building, a school or a church, and the sculptor becomes one artist in a team collaborating in the design as a whole. Ideally that collaboration should begin from the moment the building is first conceived, and neither the planner of the town nor the architect of the particular building, should formulate their plans without consulting the sculptor (or the painter if he too is involved). I mean that the placing of a piece of sculpture, in a public square, on or in a building, may radically alter the design as a whole. Too often in modern building the work of art is an afterthought, a piece of decoration added to fill a space that is felt to be too empty. Ideally the work of art should be a focus round which the harmony of the whole building revolves, inseparable from the design, structurally coherent and aesthetically essential. The fact that the town planner or the architect can begin without a thought of the artists he is going to employ to embellish his building shows how far away we are from that integral conception of the arts which has been characteristic of all the great epochs of art.

Assuming that such co-operation is sought and given from the beginning of an architectural conception, then there are many considerations which the sculptor must bring into play. He will want to consider both external proportions and internal spatial volumes in relation to the size and style of sculpture that might be required, not merely the decorative function of sculpture in relation to formal quantities, but also the possibility of utilitarian functions. Utilitarian is perhaps not the right word, but I am thinking of the didactic and symbolic functions of sculpture in Gothic architecture, inseparable from the architectural conception itself. The sculptor will also want to consider his own materials in relation to those to be employed by the architect, so that he can secure the effective harmony or contrast of textures and colors, or fantasy and utility, of freedom and necessity as one might say.

These are perhaps obvious rights for a sculptor to claim in the conception and execution of a composite work of art, but nothing is such a symptom of our disunity, of our cultural fragmentation, as

(Continued on Page 33)

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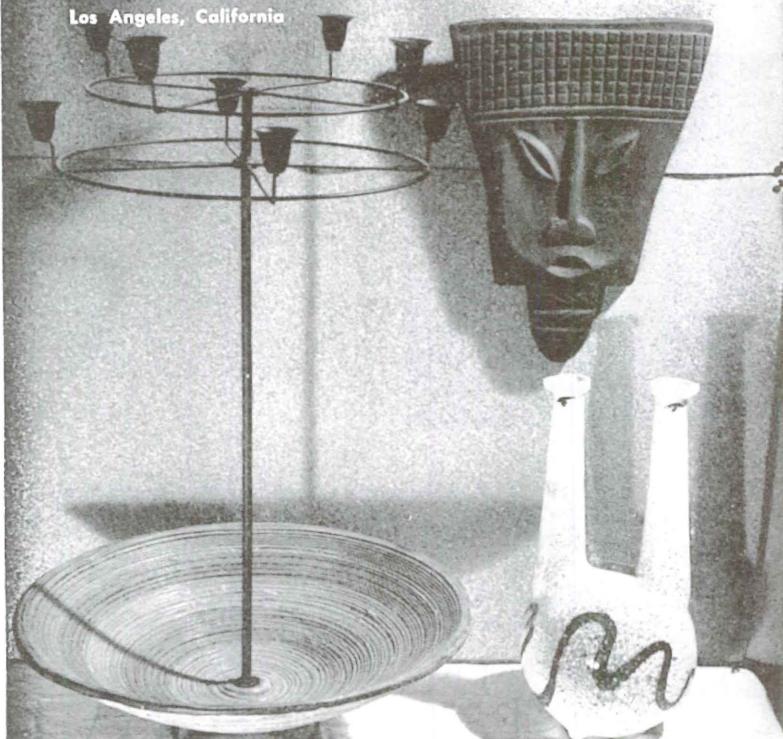
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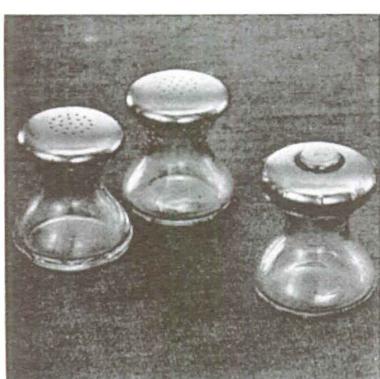


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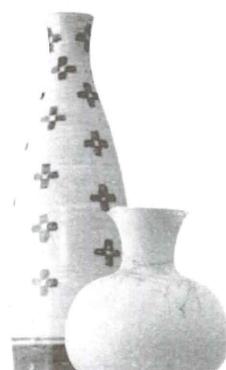
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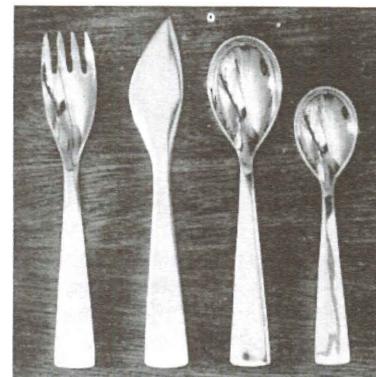
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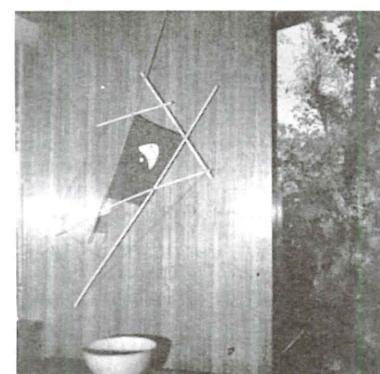
Contemporary JAPANESE FOLK ART. Handmade, glazed saki bottle, \$3.00. Matching cups, \$60. Moyaki vase, \$2.00. Shipped prepaid; Californians, please add sales tax. Sorry, no C.O.D.'s. Dan Aberle, Furniture, Accessories, Interiors, 14633 Ventura Boulevard, Sherman Oaks, California. Phone: STanley 7-6401, STate 9-3201. Open Mondays and Fridays until 9 p.m.



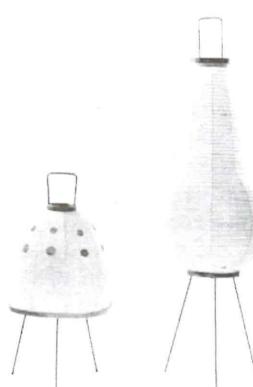
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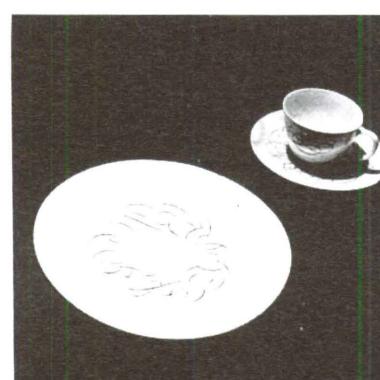
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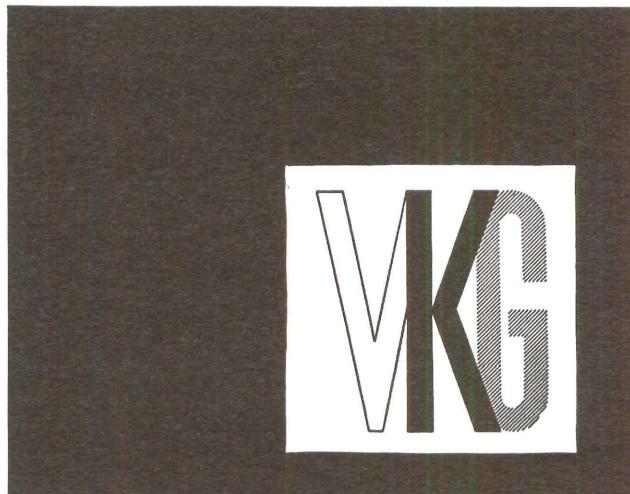
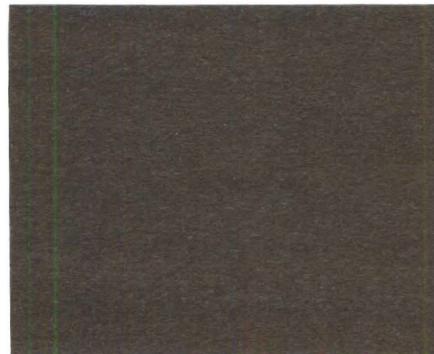
NOTES IN PASSING

(Continued from Page 31)

this divorce of the arts. The specialization characteristic of the modern artist seems to have as its counterpart the atomization of the arts. If a unity could be achieved, say in the building of a new town, and planners, architects, sculptors, painters and all other types of artist could work together from the beginning, that unity, one feels, would nevertheless be artificial and lifeless because it would have been consciously imposed on a group of individuals, and not spontaneously generated by a way of life. That is perhaps the illusion underlying all our plans for the diffusion of culture. One can feed culture to the masses, but that does not mean that they will absorb it. In the acquisition of culture there must always be an element of discovery, of self-help; otherwise culture remains a foreign element, something outside the desires and necessities of everyday life. For these reasons I do not think we should despise the private collector and the dealer who serves him; their attitude to a work of art, though it may include in the one case an element of possessiveness or even selfishness and in the other case an element of profit-making, of parasitism, nevertheless such people circulate works of art in natural channels, and in the early stages of an artist's career they are the only people who are willing to take a risk, to back a young artist with their personal judgment and faith. The State patronage of art is rarely given to young and unknown artists, and I cannot conceive any scheme, outside the complete communization of the art profession such as exists in Russia, which will support the artist in his early career. The present system in western Europe is a very arbitrary system, and entails much suffering and injustice. The artist has often to support himself for years by extra artistic work, usually by teaching, but this, it seems to me is preferable to a complete subordination of the artist to some central authority, which might dictate his style and otherwise interfere with his creative freedom. It is not merely a question of freedom. With the vast extension of means of communication, the growth of internationalism, the intense flare of publicity which falls on the artist once he has reached any degree of renown, he is in danger of losing a still more precious possession—his privacy. The creative process is in some sense a secret process. The conception and experimental elaboration of a work of art is a very personal activity, and to suppose that it can be organized and collectivized like any form of industrial or agricultural production, is to misunderstand the very nature of art. The artist must work in contact with society, but that contact must be an intimate one. I believe that the best artists have always had their roots in a definite social group or community, or in a particular region. We know what small and intimate communities produced the great sculpture of Athens, or Chartres, or Florence. The sculptor belonged to his city or his guild. In our desire for international unity and for universal co-operation we must not forget the necessity for preserving this somewhat paradoxical relation between the artist's freedom and his social function, between his need for the sympathy of a people and his dependence on internal springs of inspiration.

I believe that much can be done, by Unesco and by organizations like the Arts Council in my own country, to provide the external conditions which favor the emergence of art. I have said—and it is the fundamental truth to which we must always return—that culture (as the word implies) is an organic process. There is no such thing as a synthetic culture, or if there is, it is a false and impermanent culture. Nevertheless, on the basis of our knowledge of the history of art, on the basis of our understanding of the psychology of the artist, we know that there are certain social conditions that favor the growth and flourishing of art, others that destroy or inhibit that growth. An organization like Unesco, by investigating these laws of cultural development, might do much to encourage the organic vitality of the arts, but I would end by repeating that by far the best service it can render to the arts is to guarantee the freedom and independence of the artist.

A paper delivered at the UNESCO International Conference of Artists—Venice.



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Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

- A. **ART DIRECTOR STYLIST:** Permanent position with established Philadelphia manufacturer, supplying nationwide retailers with paper bags and boxes. Preferred requirements—young woman who has retail experience, art and design training, and an appreciation of the colors suitable for wrappings and store decor for active participation in top-level sales promotion problems. Typing extremely helpful. Send complete resume.
- B. **ARTISTS:** Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resumé, please include academic background, positions held, area preference and salary requirements.
- C. **BLACK AND WHITE ARTIST:** Must have lettering ability. Permanent position in package design department of national manufacturer located in Boston area. State experience and salary expected.
- D. **CERAMIC DESIGNERS:** Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. John Davis, Art Director, Commercial Decal, Mt. Vernon, New York. Describe training and experience.

E. **COLORIST:** Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

F. **DESIGNER** Firm specializing in designing and manufacturing fixtures for department stores, shops and banks seeks a young designer with experience in such work. Should also be capable of store planning and perspective work in color. Salary open, subject to negotiation and dependent on applicant's ability.

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G. DESIGNER—TWO-DIMENSIONAL: A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting and drawing ability for full-time staff position creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability and knowledge of home furnishings, also desirable.

H. DESIGNER—WATCHES, JEWELRY, PACKAGING: An opportunity for an industrial designer for full-time employment in a company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modelmaking, jewelry and working on small objects such as watch cases, dials, attachments, packaging, jewelry.

I. DESIGNERS: Large, nationally known and well-regarded free-lance industrial design organization in New York City seeks candidates for full-time employment in its studio for three positions: industrial designer, interior designer, and package designer.

J. DESIGNERS: Distributor of modern home furnishings accessories seeks the services of free-lance designers to design home furnishings and accessories such as giftwares and lamps. Correspondence should be addressed to Richards Morgenthau Company, 225 5th Ave., New York 10, N. Y., Attn.: Mr. Norbert Nelson.

K. ENGINEERING AND DEVELOPMENT EXECUTIVE: For large home furnishings, furniture and bedding manufacturer. He will be responsible for the design of products as well as of the machinery used in manufacturing the products. He will have four men on his staff, two in soft line, two in hard line. Age not over 40. Some travel involved.

L. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall-coverings, or floor coverings and willing to visit factory periodically with design material, should apply.

M. GRAPHIC AND PRODUCT DESIGNER: A well-established manufacturer of bound books, visable records and machine bookeeping equipment located in western Massachusetts seeks for full-time staff employment a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

N. INTERIOR DISPLAY MAN: For opening with high fashion, quality specialty store of outstanding national reputation. Position requires someone well-experienced in display work and someone who has imagination and fine taste. Location southwest.

O. SILVER DESIGNER: Manufacturer is searching for young man or woman with education and experience in design who has potential of becoming a creative silverware designer. Need not necessarily be a silversmith or craftsman. Staff position and opportunity to develop with established firm are open to right person.

P. TEXT BOOK DESIGNER: Established Boston publishing house seeks draft-exempt male with art school background or experience in trade or text book house. Layout or art production experience necessary.

Q. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a designer with textile, wall covering or floor covering design experience, color interest and knowledge.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARTIST—DESIGNER: New York City Community College (1949). Four years art editor of a national magazine. One year advertising design for national pharmaceutical company. Interested in position of-



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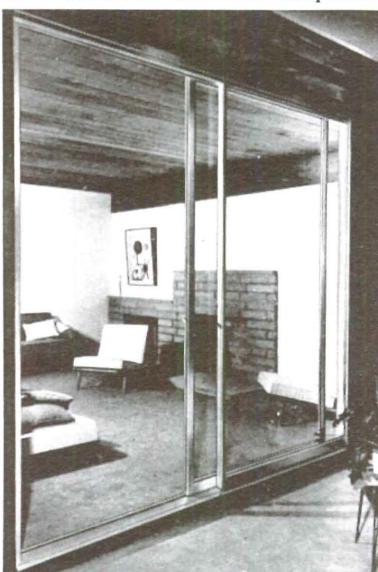
style, varied techniques. Desires free-lance work where talent can be applied, or interesting creative position. New York area. Excellent references.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive



prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for radiant heating units

due to cellular structure sealed by microscopic volcanic glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this type concrete. Requires less handling and cleaning up and provides higher yield than all other perlite aggregates. Can be applied to cellular steel or pan floors. Extremely efficient as it is impervious to moisture; unaffected by extremes of temperature and accommodates considerable amount of earth movement without cracking. For your copy, write to Permalite, Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, California.

APPLIANCES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse

Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Do-Duton, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and Zolatone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Represented

tives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warm air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle

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Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

PAINTS, SURFACE TREATMENTS

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints" — These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Peter R. Jessness, Dept. AA, Gelvatex Coatings Corp., 1250 Wilshire Blvd., Los Angeles 17, California.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

SASH, DOORS AND WINDOWS

(207) Ador Sales, Inc. manufacturers three types of stock sliding doors with

new and unlimited advantages of design versatility and installation adaptability. Correctly tensioned. Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other sliding glass doors plus all aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26. MADison 6-5331.

(214a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

✓ (212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilite plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; $\frac{3}{4}$ " masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(202a) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steel-bilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and



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- C. LE CORBUSIER, 1946-52**, edited by W. Boesiger
Volume V of "Le Corbusier's Complete Work". 245 pages with hundreds of photos, plans and measured drawings. Cloth, Zurich 1953 \$12.50
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(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

SPECIALTIES

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

■(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-

iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

STRUCTURAL BUILDING MATERIALS

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.

■(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to De-

partment AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and golden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

■(146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

VISUAL MERCHANDISING

(216a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightweight, easy to arrange to your architectural requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

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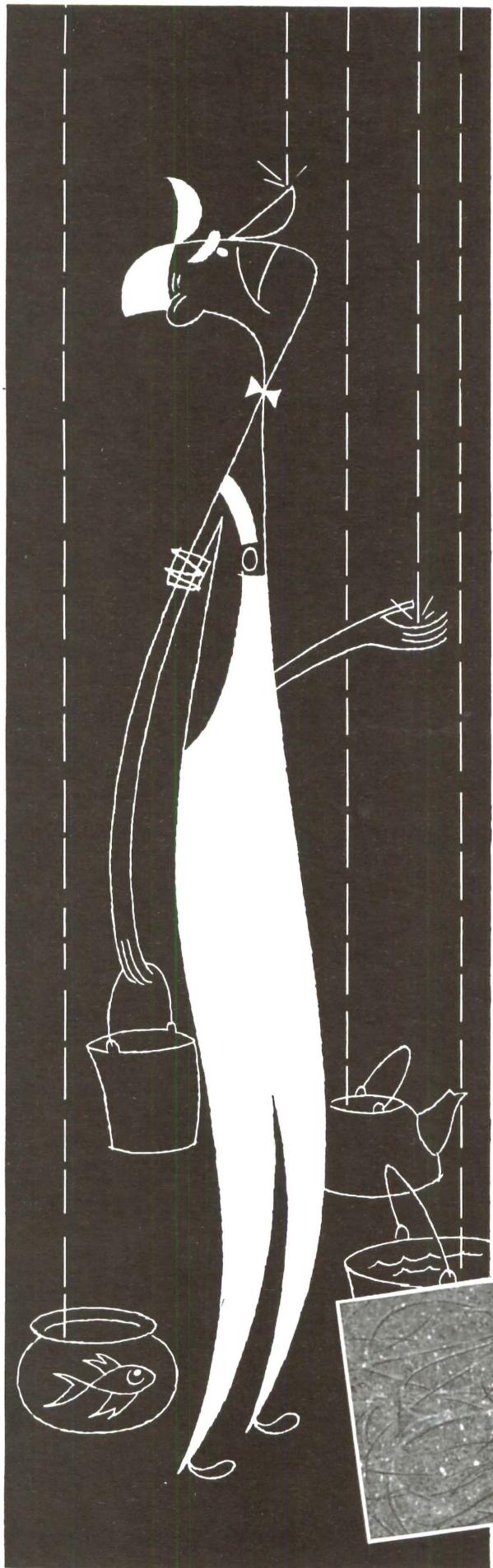
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*FIBERGLAS IS THE TRADEMARK (REG. U. S. PAT. OFF.) OF OWENS-CORNING FIBERGLAS CORPORATION, FOR A VARIETY OF PRODUCTS MADE OF, OR WITH FIBERS OF GLASS.

FIBERGLAS MAT + ASPHALT = PERMA-PLY
LEFT: Fiberglas reinforcing mat before asphalt is applied.

BELOW: Finished product after mat is saturated in asphalt.

Fiberglas PERMA-PLY is furnished
5 squares per 36" roll (540 sq. ft.).

SEND FOR ALL THE FACTS

OWENS-CORNING FIBERGLAS CORPORATION
Pacific Coast Division • Santa Clara, Calif.

Gentlemen:

Please send me specifications and a sample of Fiberglas PERMA-PLY along with names of Approved Contractors in my area.

Name _____

Address _____

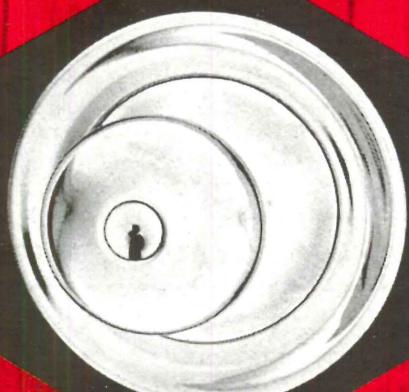
City _____ State _____

† NO WARRANTY IS IMPLIED. ANY BUILT-UP ROOF IS SUBJECT TO CASUALTIES DUE TO CAUSES OTHER THAN FAILURE OF THE ROOFING MATERIAL ITSELF AND NO REPRESENTATION IS MADE HERE TO SUCH FAILURES.

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Specify the new Kwikset "600" line and select from a distinctively styled line of fine, precision-manufactured, *unconditionally guaranteed* locksets.

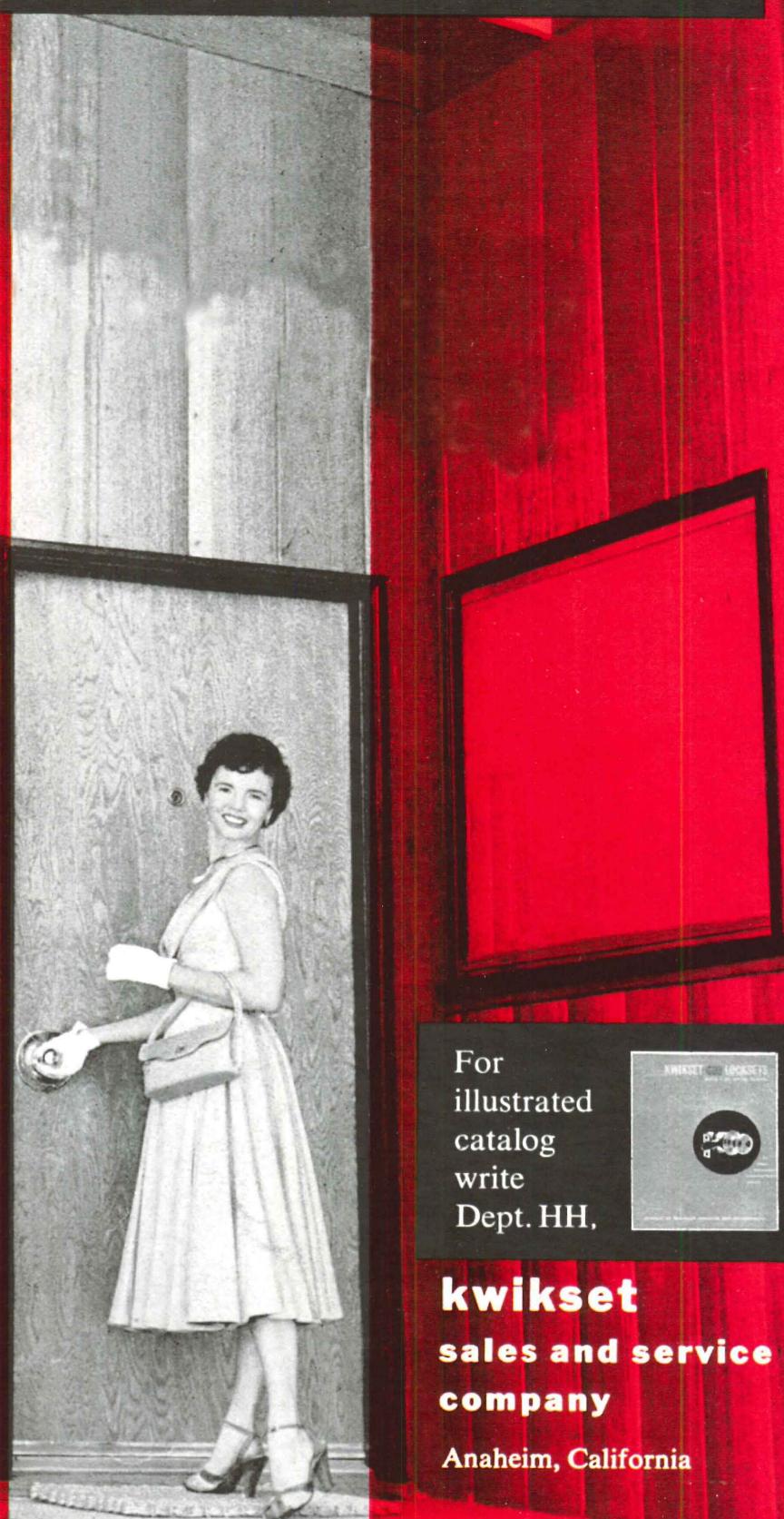
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